

"This exhibition is the result of the conjunction of a flat file and a computer monitor's reflection. The flat file, the tallest and widest model made, dominates our museum's storage room. It bulges with hundreds of graphic design works: magazines, posters, booklets, brochures, journals. A handwritten label made from a torn strip of masking tape indicates the file is the 'Traveling Collection.'

The reflection in the monitor was our faces of dismay as we searched in vain for information on the materials. Among the materials, we found a bound journal that we initially took for an artist's book. Its pages were densely layered with notes, images, clippings, and scraps of all kinds of printed matter. We eventually discovered that the journal outlined what may have been meant as a potential exhibition of the file's works. Left to ourselves to make sense of the materials, we eventually came to the exhibition shown within these pages. If it is the intended exhibition, we can't say. And what we *can* say seems ludicrous."

FROM THE ARTICLE *THE LAST WAVE*

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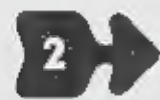
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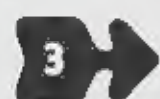
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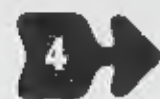


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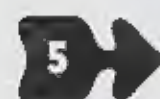


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THE LAST WAVE

THIS CATALOG IS THE RESULT OF THE CONJUNCTION of a flat file and a computer monitor's reflection. The flat file, the tallest and widest model made, dominates our museum's storage room. It bulges with hundreds of graphic design works: cards, posters, booklets, brochures, journals. A handwritten label made from a torn strip of masking tape indicates the file is the *Traveling Collection*.

The reflection in the monitor was our faces of dismay as we searched in vain for information on the materials. Among the materials, we found a bound journal that we initially took for an artist's book. Its pages were densely layered with notes, images, clippings, and scraps of all kinds of printed matter. We eventually discovered that the journal outlined what may have been meant as a potential exhibition of the file's works. Left to ourselves to make sense of the materials, we eventually came to the exhibition shown within these pages. If it is the intended exhibition, we can't say. And what we *can* say seems ludicrous.

All the file contained to identify the source of its contents was an internal shipping manifest from a Sacramento design business to the museum. From the tag, we expected that the file contained pieces from a touring show that had originated from, then returned to, our museum. This wasn't the case. A secretary at our museum informed us that the impromptu label was actually an approximation of the donor's name, now lost. The contributor was an organization that went by a term that was "Something like 'Occupant,' only it meant you had moved." Or so a departed staff member had explained to the secretary. Whoever had accepted the materials was long gone or not making admissions.

Such circumstances are quite common in museums, a dirty secret of the venerable halls of Timelessness. Various individuals donate curiosities either to acquire tax writeoffs, rid themselves of clutter, or endow an institution with artifacts that may once have been precious but are now junk; the museum as cultural landfill. Most suspicious collections find their way into repositories because of friendships between collectors and board members. Sometimes questionable offerings are accepted during times of administrative flux. (Let the next guy or gal throw it out.) Though it seems haphazard, these non-processes of acquisition led to many of today's museum collections.

As new curators under a new director, our first charge was to sort through storage and select the quick from the dead. Bursting with ambition, we decided to tackle the big file first. In trying to establish a provenance, we were able to locate a facilities staffer who remembered picking up the collection. He said that whatever business had occupied the space in Sacramento had cleared out, leaving just the one room stacked to the ceiling with the works. A laser-printed sign with "funny letters" directed them to haul everything in the room away. For insurance purposes, they took a photograph of the room before packing it up. They also took the sign. The photograph stayed in our files, the sign was pilfered – allegedly by a docent going to art school.

At a cursory glance, the works seemed unextraordinary in their ultimate form. In their finer surface elements – typographic style, layout, imagery – we saw deviations from mainstream norms. Formal approaches ranged across a spectrum from inspired articulation of accepted structure to willful flaunting of conventional display. The question of their value as esthetic objects we would leave to taste-makers and connoisseurs. Our interest was their exhibition potential – were they significant in some way?

We began sorting through the *Traveling Collection* on the assumption that it was randomly accu-

BY KENNETH FITZGERALD & JOHN MCVEY

ulated. The little information we had gained on its origin supported that conclusion. Having found no information on the collection as a whole, we sought to gather data on its components. We fared no better. Roughly 90% of the works were non-standard, non-commercial products with little or no attribution. Calls to organizations for which the remaining 10% were produced gained us little. Depending upon who we spoke to, the design was inevitably handled by "our ad agency" – the name of which couldn't be divulged – or was the work of "some friend of the director."

Such frustration became the norm. Even when pieces included a credit line for the producer, the individuals or firms turned out to be bogus or extinct. Inquiries to printers (in the rare instances that they were named) proved fruitless due to their suspect record-keeping and frequent unlogged "piggy-back" runs for favored practitioners.

Considering their formal attributes, the designs in the collection proved to adhere to or deviate from recognized styles in enigmatic ways. Various formal elements defied even labyrinthine rationales for their use in relation to their ostensible content. In addition, the "authorship" of the works were similarly ambiguous, rendering a plausible identification of commissioner and executor impossible. Finally, many of the works seemed to have no discernible function or seemed directed toward obscure, improbable audiences. In many ways, these designs shouldn't exist. Yet they did.

THE JOURNAL

WE THEN TURNED TO SOME PROFESSIONALS in the design profession to offer their insights. They immediately began to obsess over surface treatments as if scrutinizing heraldry. Pieces were ordered in terms of "camps," which were deployed as if we were studying not the design field but a battle field.

We found it odd that while the professionals could confidently "align" works, they were unable to name their specific designers. They declared a vague familiarity in many of the pieces and insinuated that the *Traveling Collection* might be a selection of class projects from design schools.

Our immediate problem with classifying the designs as classroom copies was that the pieces couldn't definitively be linked with an "original." Though many pieces were likely variants on "real," attributable designs, the heatedly derivative nature of the graphics industry made this aspect almost irrelevant. Determining the degree and egregiousness of derivation quickly devolved into value judgments founded on personal biases and ethics.

The situation was further complicated by the conflicting opinions of our consultant design critics. Some proclaimed the "derivatives" as superior, while others derided all pieces not usable in recognized commercial capacities.

We felt we were at a dead end. While there was individual merit in all the designs, the same could be said for any other randomly gathered mass of print works. We began to select out personal favorites in advance of consigning the rest to the recycling bin. It was then we stumbled across what was to become our Rosetta Stone – and Pandora's Box. It was the bound journal we had first thought was another work of the col-

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lection. Instead, we had stumbled upon the notes of the unknown figure we dubbed the "Descientist." This journal claimed that the *Traveling Collection* was a unified assembly of works. Their formal curiosity provided a mere hint of their true strangeness.

We had taken the journal to be another work in the collection due to its ornate pages. Like many of the pieces, it was densely layered with images, unique hand-drawn and machine-generated typographies, meretricious chart-like graphics, and an unconventional reading structure. Whether this was done in response to the works or was the Descientist's personal style is unknown.

No one at the museum could affirm that the journal was written by anyone at the institution. If it had been the project of a former curator, it was done "off the books," on his or her own time. It was also possible that the book accompanied the collection when it was brought to the museum. The original owners in Sacramento may have intended their own analysis and presentation. The journal was the record of a failed attempt to organize the materials. When their effort was abandoned, the collection was disposed with. The timing of the company's departure only raised more questions.

We saw that the journal had started out normally as handwritten notes. As time went on, the Descientist wrote over and designed on top of the original entries. We've been able to decipher only a small portion of the journal. Its dense, cryptic language makes us doubt we will ever fully understand the Descientist's theories. And seeing the result of those theories on their creator suggests it may be better not to know.





FURTHER FINDINGS

THE JOURNAL BEGINS WITH A SIMPLE TAXONOMY of the collection. Works are assigned to categories based upon their formal attributes. This approach to organizing graphic design works in prelude to an analysis is standard to the field – almost *pro forma*. Despite an obvious design background, the works proved to be as difficult to understand for the Descientist as they were for us. Numerous taxonomies appear in the journal, with some pieces appearing under every possible category. Eventually, a terminal taxonomy is compiled, either in completion of or escape from the project. (It is this structure that we have used to organize our exhibition and this catalog.)

Then, the Descientist suddenly begins to make startling proposals for the origin and meaning of the designs. It is as if prolonged exposure to the collection produces an epiphany – or a derangement. Speculation begins with the Descientist taking a number of common critical circumstances and disputed intellectual claims literally. For instance, when you disagree with someone's critical opinion and say "You must not have seen the same thing I did," you may be describing an actual truth. Differing perceptions could physically create different objects.

Certain dichotomies are accepted by the Descientist (surface and content are distinct entities), while others are rejected in favor of believing both – or multiple – sides of a story to be true. The modern is deemed impotent to understand itself and methodologies from the past century are embraced. Design is regarded as a method of investigation in its own right: a research science. The words **DESCIENCE** and **DESIGNCE** are illuminated across the center spread of the journal.

The other claims that the Descientist examines regard authorship. The attribution of meaning to individual "authorial" intent is long established and regarded as *de facto* by society. Countering this is the proposition that culture speaks through the (non)individual and brings work to life. However, this phenomenon has proved impossible to demonstrate. We cannot name a single artist or designer who claims this as their process. In addition, the ego naturally rebels at being relegated to a mere conduit. However, both theories involve the direct forming action of a person.

The Descientist's theory declares that culture is the author of specific types of works in particular periods in history. The *Traveling Collection* is made up of culture-created graphic design. The difference in the Descientist's model is the additional claim that works emerge from nothing, unmade by human hands. Design artifacts can be spontaneously generated by the expectations and undirected imaginations of everyday individuals. The *Traveling Collection* was thought (dreamed!) up.

Science insists we can't create or destroy matter. To propose the manufacture or annihilation of even a single atom is to enter the realm of metaphysics. Yet the Descientist's research indicates the works in the *Traveling Collection* actualized themselves through the unconscious fears and desires of people. No other explanation satisfies.

The Descientist came to this conclusion through a mixture of scientific and cultural speculation. The journal includes a newspaper article followed by tens of pages of numbers in series. We discovered these

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TAXONOMY:

1. PALIMPSEST

LAYERED DESIGN SPELLED, FOR A TIME, AN END TO PARATACTIC (SIDE-BY-SIDE) ARRANGEMENTS AND THEIR IMPLIED INVITATION TO ENTERTAIN RELATIONSHIPS BETWEEN DISCRETE ELEMENTS, AND EVEN TO DRAW CONCLUSIONS THEREFROM. LAYERING TENDED QUICKLY TO BECOME A DECORATIVE END IN ITSELF, ROCOCO DEPTHS THAT ULTIMATELY FLATTEN TO IMMACULATE SURFACE, TEFLON FOR MIND AND EYE.

2. ASCESIS

AFTER PSYCHEDELIA CAME PUNK, HEAVY ON ATTITUDE AND IMAGE; AFTER PUNK CAME RAVE GEOMETRIES, AVANT GARDE, ABSENCE OF REPRESENTATIONAL PICTURES, WAS IT MERELY THE WHEEL IN ACTION, OR AN ICONOPHOBIA AT WORK, BOOM-BACKED AVOIDANCE OF COMMITMENT? A TECHNO-ZEN PERFECTIONISM AT WORK. THE NEW COOL MAKES THE BAUHAUS LOOK DECORATIVE (AS INDEED IT WAS, EVEN AT ITS MOST FUNCTIONAL).

3. INDUSTRIAL IRONIC

TIME LEACHES IRONIC INTENTIONS, RECYCLED INDUSTRIAL, WRESTLING MATCH POSTERS, AND MUSCLE CAR GRAPHICS ARE A PLEASURE BUT, LIKE WESTERNS, WERE NEVER "NOT" CORRECT FOR AT LEAST SOME OF US. GUY STUFF, GIRL STUFF, NO FINE ARTICULATIONS, NO PATIENCE FOR GRID (THAT FEMININE THING). ROUGH STUFF THAT, AT A DISTANCE – AND EVEN UP CLOSE – MAY OR MAY NOT SHOW IRONY.

Continued on next page

4. I-ZATION

IS THERE A LOOK-AND-FEEL TO INFORMATION? THE OPENING OF *MATRIX* (THE FILM) SUGGESTS THERE IS. HOW HAS "INFORMATION" COME TO LOOK THIS (OR ANY) WAY? AND WHAT ABOUT INFORMATION THAT DOESN'T ASSERT ITS IDENTITY WITH THIS PARTICULAR LOOK? WHERE DOES INFORMATION START TO FUNCTION LIKE BACKGROUND NOISE OR BACKGROUND HARMONY (WALLPAPER)? WHEN DO WE START PAYING ATTENTION TO THE WALLS, NOT TO THE FURNITURE? WHEN WE'RE BORED?

5. E-ZATION

THE GREAT WORKS OF E-LIPOGRAM-MATIC LITERATURE, GEORGES PEREC'S *LA DISPARITION* (1969) AND ERNEST VINCENT WRIGHT'S *GADSBY* (1939), PREFIGURED OUR IMMINENT BOREDOM WITH "E": E-COMMERCE, E-DESIGN, E, E, E. THE "DOT" GOES BIGTIME; THE HYPHEN ATROPHIES. CRT COLOR GAMUTS DRIVE OFFSET PRINTERS NUTS, FUEL NEW DEVELOPMENTS IN INK TECHNOLOGY, TRIGGER HEXACOLOR, COLORIZE THE WORKS. INK COVERAGE RISES IN INVERSE PROPORTION TO SUBSTANCE.

6. THE NEWEST SOBRIETY OR FLIGHT TO "QUALITY"

DESPITE, OR RATHER BECAUSE OF, E-IZATION, WE ENTER AN AGE OF DIGITAL EMBOSSED, OFFSET REPRODUCTIONS OF LETTERPRESS, A FLUORESCENCE OF LETTERPRESS AND HANDIWORK BOOK ARTS. RETURN TO THE VERITIES: LETTERPRESS. THE GOLDEN SECTION. LETTER-SPACED SMALL CAPS. CRYSTAL GOBLETS. "WHAT THOU LOVEST WELL REMAINS, THE REST IS DROSS" (E.P.).

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figures were hundreds of telephone numbers followed by a count. After these pages are tens more of complex calculations.

The newspaper article reports on investigations into the universe's "missing mass." By scientists' estimations, all the visible matter in the universe can't account for the total mass the universe must possess to make other estimations come out right. They concluded that there must be vast quantities of unseen stuff – "dark matter" – which comprises the remaining amount.

When confronted by the *Traveling Collection*, the Descientist computed how much design existed and was being produced. Extrapolating from figures provided by a cross-section of ad agencies, design firms, printers, publishers, and paper mills, the Descientist found that more print material exists than can be accounted for through normal production processes. The extra quantity equaled the amount in the *Traveling Collection*.

How did these works come to life? Their origin is oblique. Culture seemed to be realizing works that individuals imagined or failed to carry out. In some instances, they are perceived ideals of a kind of design, born in a dream scenario. Other times, they are waking dreams or reveries, speculations of a designer or visual consumer, made while fully conscious. (We suspect that a significant portion of these works sprout from the fevered imagination of current or recently minted design graduate students.) It is also feasible that certain pieces are someone's nightmare visions made paper. Antipathy involves a potent visualization aspect.

Where the designs choose to surface remains unclear. Works do not materialize next to the originator like reverse-action Cheshire cats. (No one has ever witnessed one of these works come into being.) Pieces are dislocated in space from the originator. They are, however, always found in mundane, public venues, though slightly off of mainstream distribution. It is an essential aspect of these artifacts that they be discovered. Culture insists on being heard.

THE DREAM

THE EFFECT THE DESCIENTIST'S DISCOVERY HAD ON US WAS PROFOUND. To consider that each and every one of us may unwittingly cause a material object to spontaneously – magically – materialize was staggering. Even as readers, we might all be authors. The Descientist was no less disturbed by the findings. The journal concludes with a dream that the Descientist had, and related in the wake of the proof.

The dream is a common one of yearning: encountering something that is a personal Holy Grail. The desire to have the thing is so strong that you recognize within the dream that you are dreaming. If you are a creative person, dreaming of your *magnum opus*, you urge yourself to remember the image, to carry it into the real world. Tragically, it usually evaporates upon waking. Or perhaps worse still, one does retain the vision and discovers it's hackneyed.

In this particular instance, the Descientist comes into possession of a book that contains every work in the *Traveling Collection* – and more. This anthology, titled *The Last Wave*, claims the pieces as the output of a coterie of designers. The introduction to the imaginary volume explains that the creators deliber-

ately crafted their works to scorn tradition and disturb convention.

Suddenly, as awareness instantaneously surfaces in dreams, the Descientist knows all about these designers: an unstated, pernicious intent is instantaneously understood. Apprehensive dread washes over the dream as the book's pages are turned. The designs' true purpose is to act like viruses within visual culture. *The Last Wavers* seek to institute a new, alien visual language at odds with all existing formality.

The Last Wave project proves wildly successful – beyond the conspirators' hope and into their horror. Their visual virus runs amok, accidentally(?) instituting a cultural apocalypse. Meaning becomes arbitrary and form permanently disassociates itself from subject. Representation decays into malignant obscurity. For their efforts, the designers are persecuted and all traces of their work destroyed. The book likely contains the sole remaining samples of their designs. By reading it, the Descientist threatens to re-release the visual pathogen. The Descientist then turns to the book's title page for the name of the author – and it's the Descientist's own.

However real or imagined the Descientist's speculations are, we've found lessons in considering them. Before deliberating over these special, uncommon design works, we've come to regard everyday artifacts more seriously. We are all museums, all curators – constructing meaning and identity through acquisitions. We receive printed matter on a daily basis. Considered individually, on form alone, each piece is absurd. It's only when the pieces are curated, placed into the context of our lives, that they make sense. The sheet of random numbers becomes an electrical bill, linking us to a wider network of use and desire.

And in various somewheres out in the world, people unknown to us are donating endlessly to our museums, attempting to create new networks, new meanings. If their donations fit in our exhibition, we accept them. We also trust there are *people* out there making these things. Some works seem totally lifeless and mechanical, while rarer objects are suffused with an undeniable personality.

We have only faith that these people exist. All we can prove to exist is the thing made, and whatever meaning we make for it. We can't prove the Descientist's claims for the *Traveling Collection* any more than "real" designers can for theirs.

What is culture saying? Perhaps that it is people. To speak in terms of an abstract force or an individual cut off from society is equally absurd. Culture is us saying *this is what it's like to be aware*.

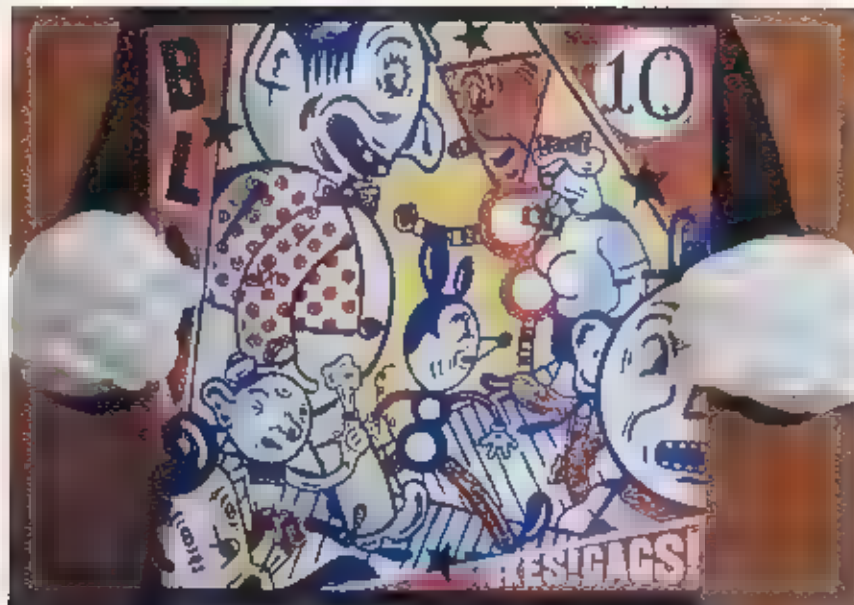
In the years that the Descientist amassed (or was visited by) these works, debates raged and conjectures flew on what design ideas should be allowed and what may be created. Could creation be halted? Should it be? Eternally haunting the discussion was the creative corollary to the conservation of matter: that everything had been created, nothing new could be made. The best that could be accomplished was to reshape.

The Traveling Collection is testament to the limitations of these concerns. Whether made by individual, culture, or some other process beyond our comprehension, they're here, they exist. If they *shouldn't* exist, they *wouldn't*.

At some time, we may, to our eventual great reward, speculate on origins and reasons for being. For now, we might just accept these works into our world, exclaiming, what a world it is to have such things in it.

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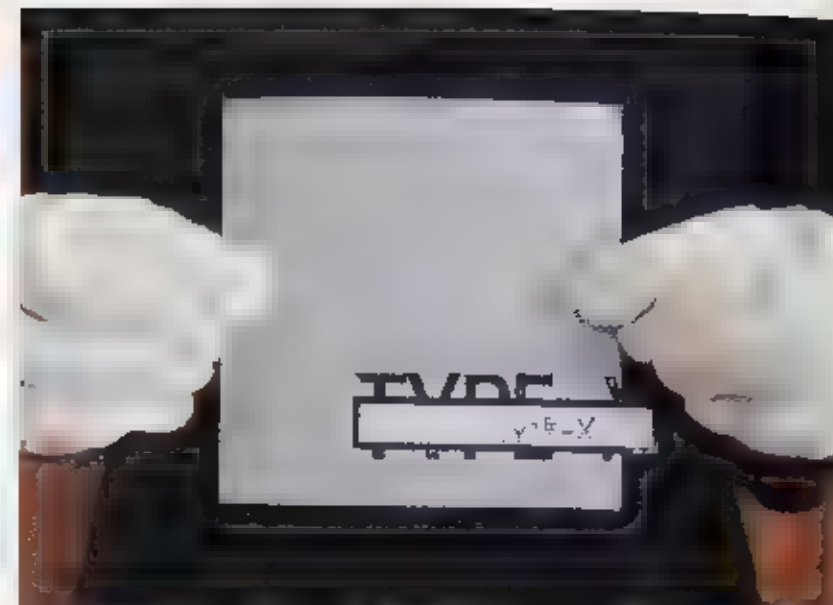
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YEAR 1998
COUNTRY USA



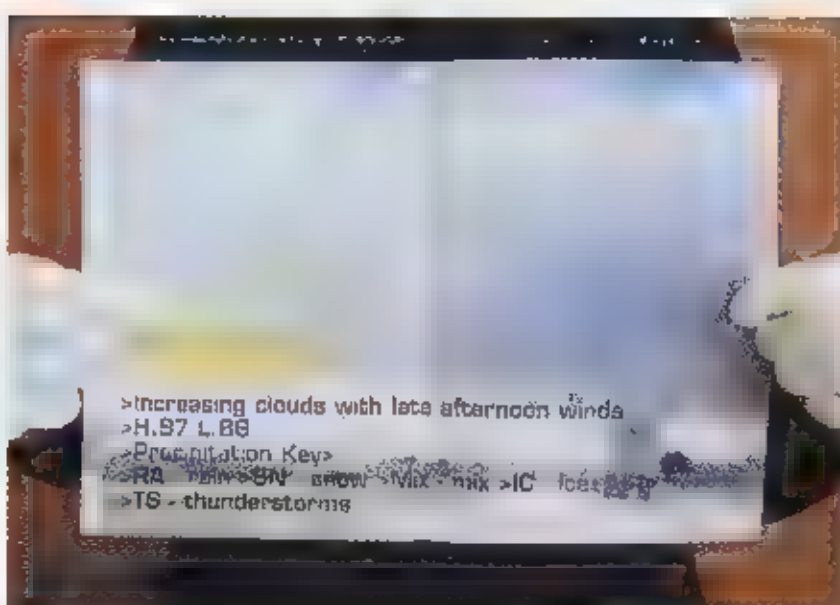
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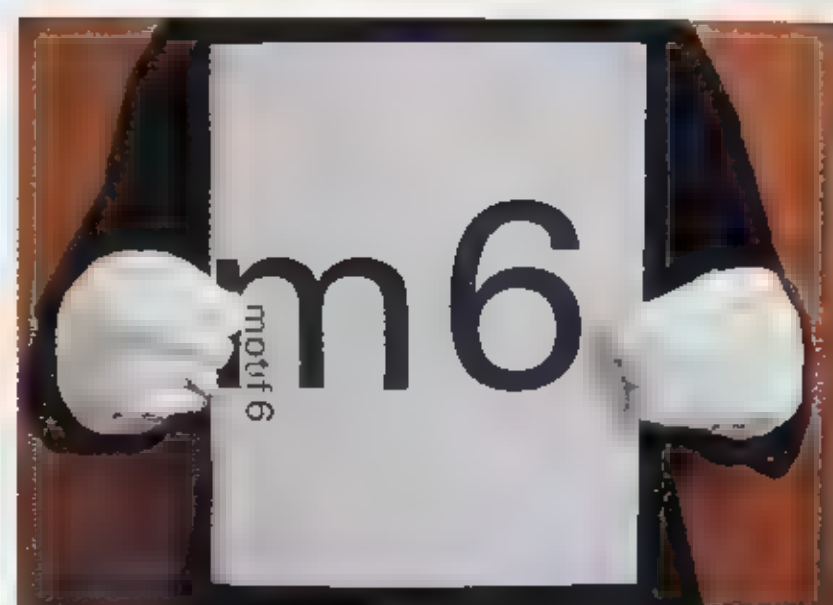
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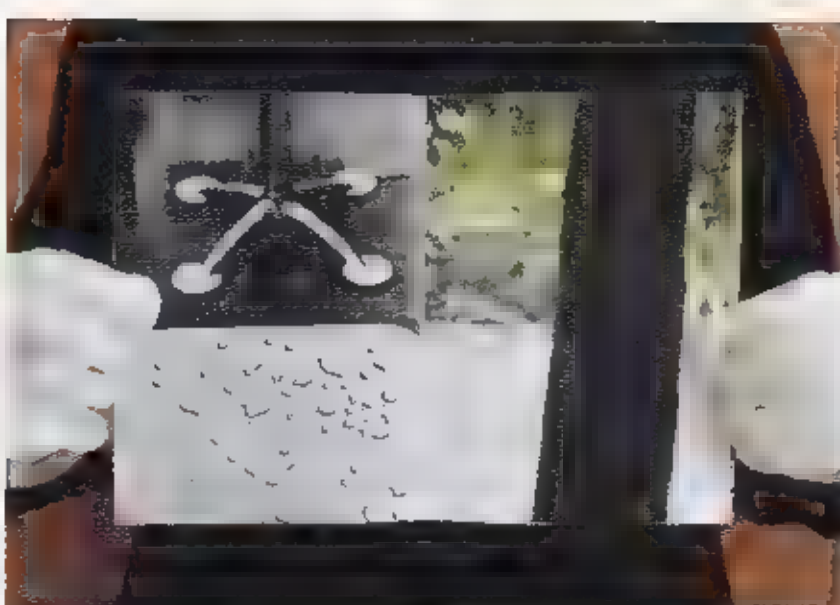
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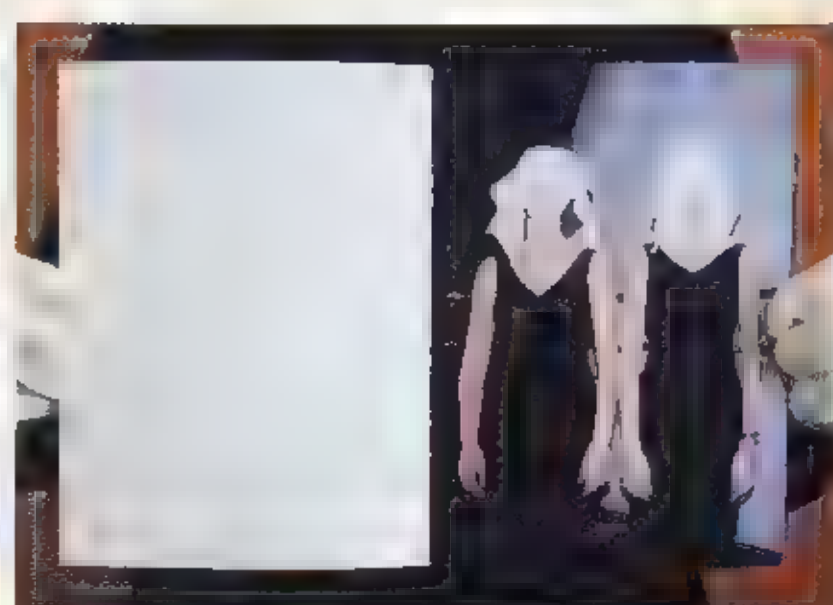
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TYPE MAGAZINE
DESIGNER/SUBMITTER STAY FREE & DALE FLATTUM
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CATALOG NO. 0008
CATEGORY 2/4/6
TYPE BROCHURE
DESIGNER/SUBMITTER CHRISTIAN ASCHMAN & SIGNÉ LAZER
YEAR 1997
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YEAR 1997
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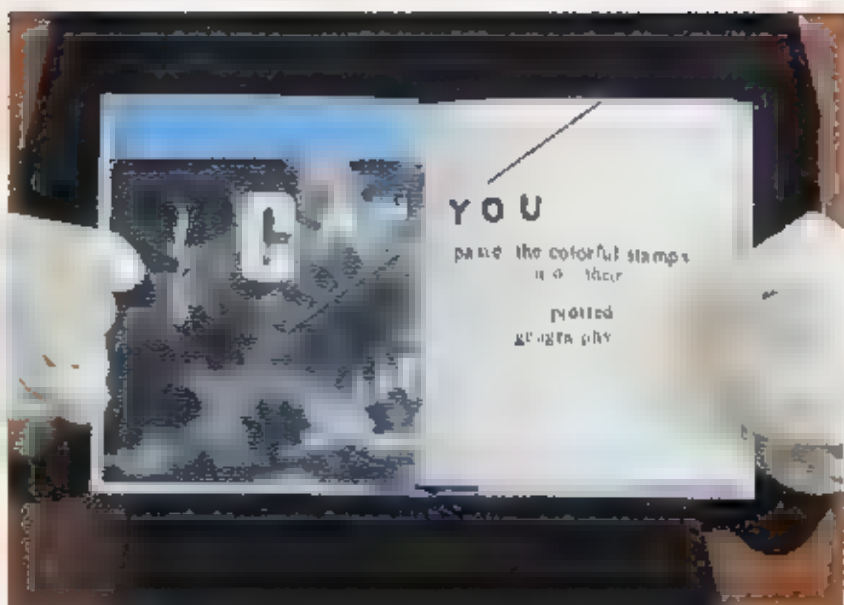
THE LAST WAVE

TRAVELING COLLECTION

BATCH 01



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YEAR 1997
COUNTRY USA



CATALOG NO 0011
CATEGORY 3/6
TYPE BOOK
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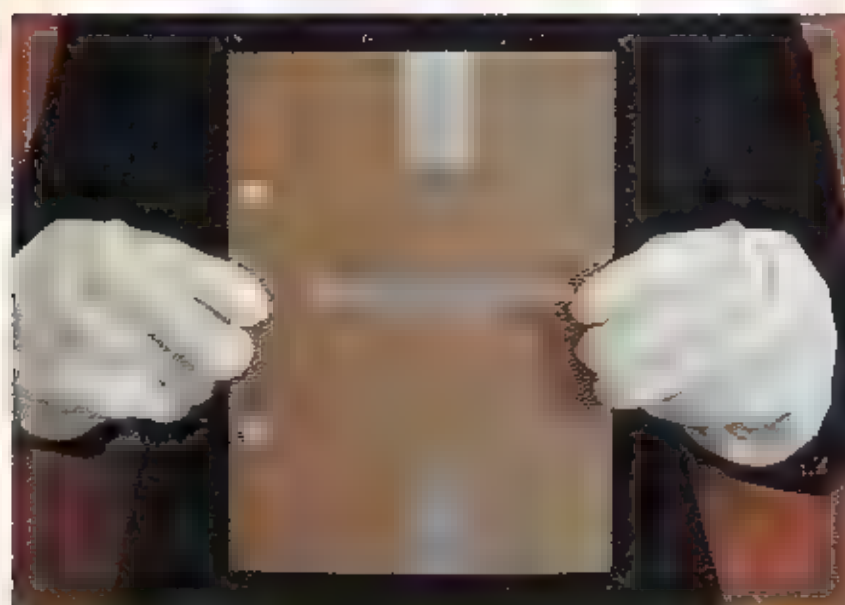
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CATEGORY 3/4/6
TYPE BROCHURE
DESIGNER/SUBMITTER DEVON RESS
YEAR 1999
COUNTRY NETHERLANDS



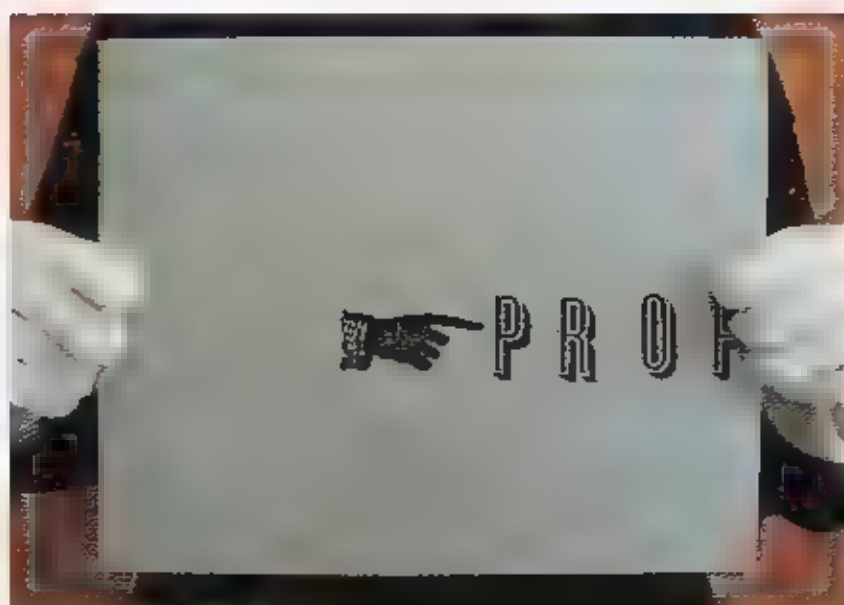
CATALOG NO 0014
CATEGORY 1/4/5
TYPE BROCHURE
DESIGNER/SUBMITTER OPTIMO
YEAR 1998
COUNTRY SWITZERLAND



CATALOG NO 0015
CATEGORY 3
TYPE POSTER (DETAIL)
DESIGNER/SUBMITTER GAIL SWANLUND & GEOFF KAPLAN
YEAR 1998
COUNTRY USA



CATALOG NO 0016
CATEGORY 4/6
TYPE BOOK
DESIGNER/SUBMITTER ALAN BLITZEL
YEAR 1997
COUNTRY USA



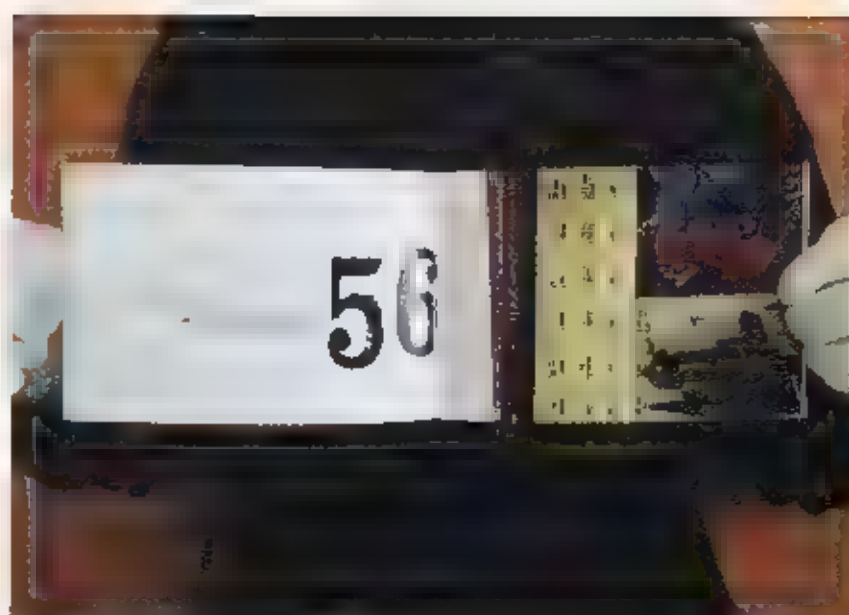
CATALOG NO 0017
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TYPE BROCHURE
DESIGNER/SUBMITTER ALGAMNESOTA
YEAR 1998
COUNTRY USA



CATALOG NO 0018
CATEGORY 2/3/4
TYPE FLYER
DESIGNER/SUBMITTER JOHN NORDYKE
YEAR 1998
COUNTRY USA



CATALOG NO 0019
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER ANDRÉS SOBRINO & SANTIAGO FELIPPE LI
YEAR 1998
COUNTRY ARGENTINA



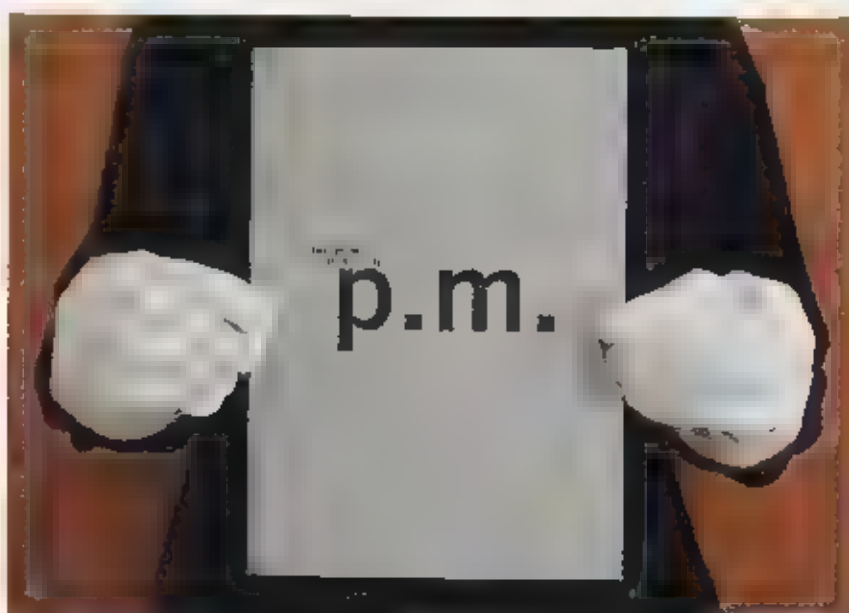
CATALOG NO 0020
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TYPE BOOK
DESIGNER/SUBMITTER JAY W. KINSON, GARY WILLIAMS, LOTUS WOLF & STEVE PACHECO
YEAR 1999
COUNTRY USA



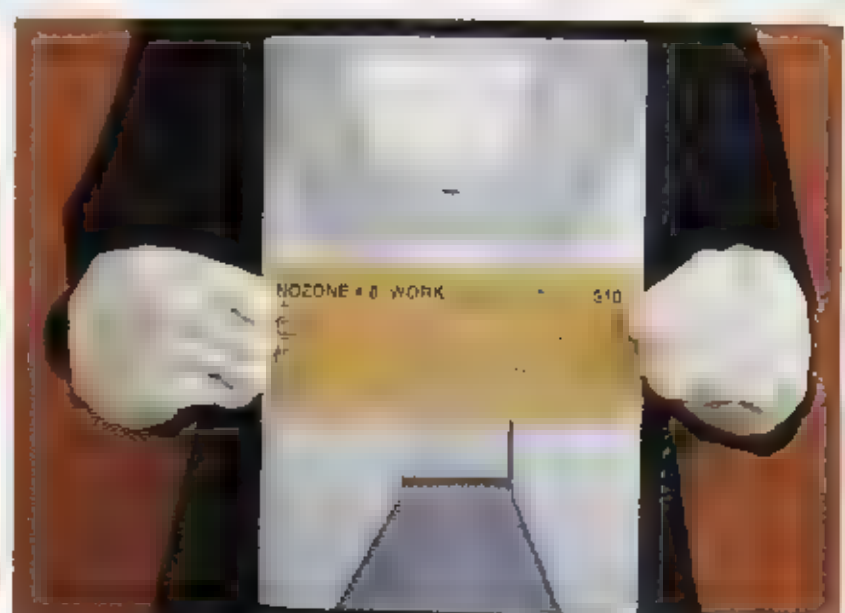
CATALOG NO 0021
CATEGORY 1/3/4
TYPE CALENDAR
DESIGNER/SUBMITTER VISION & FACTORY
YEAR 1998
COUNTRY BELGIUM



CATALOG NO 0022
CATEGORY 2/4/5
TYPE BROCHURE
DESIGNER/SUBMITTER VELVET CREATIVE OFFICE
YEAR 2000
COUNTRY SWITZERLAND



CATALOG NO 0023
CATEGORY 2/6
TYPE MAGAZINE
DESIGNER/SUBMITTER SCILLA MONTOVAN
YEAR 1999
COUNTRY ITALY



CATALOG NO 0024
CATEGORY 2/6
TYPE MAGAZINE
DESIGNER/SUBMITTER NICHOLAS BLECHMAN
YEAR 1998
COUNTRY USA



CATALOG NO 0025
CATEGORY 2/6
TYPE TYPE PROMOTION
DESIGNER/SUBMITTER YOON DESIGNS INSTITUTE
YEAR 1997
COUNTRY KOREA



CATALOG NO 0026
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER ANJA LITZ
YEAR 1997
COUNTRY GERMANY

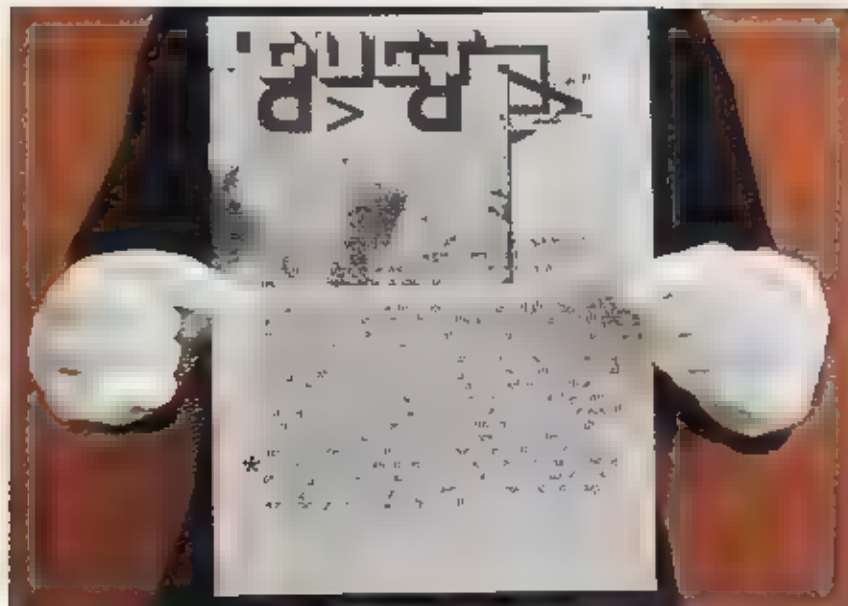


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TYPE MAGAZINE
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YEAR 1989
COUNTRY NETHERLANDS

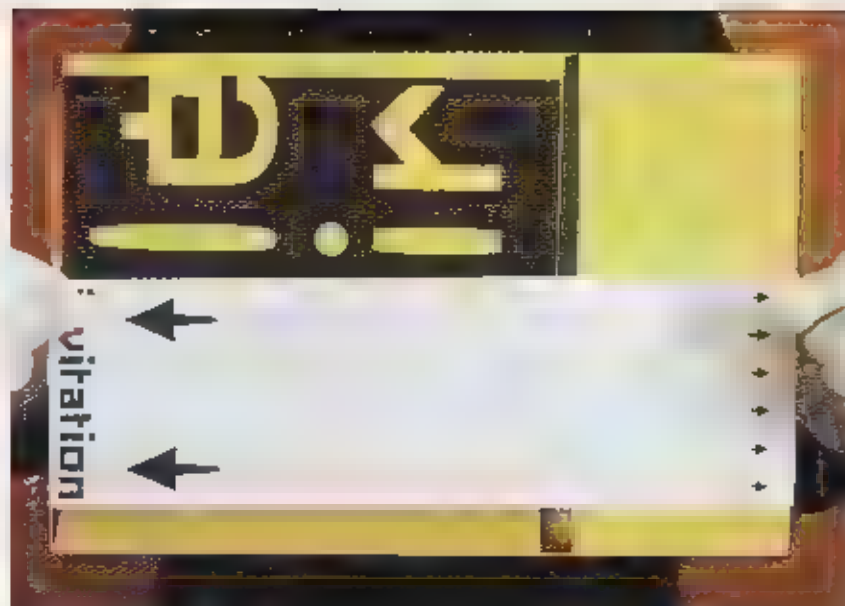
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TRAVELING COLLECTION

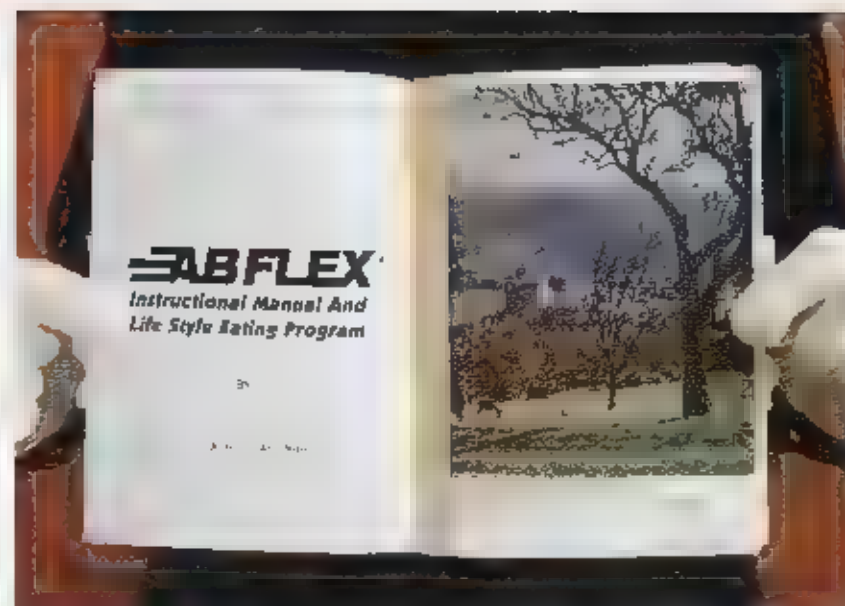
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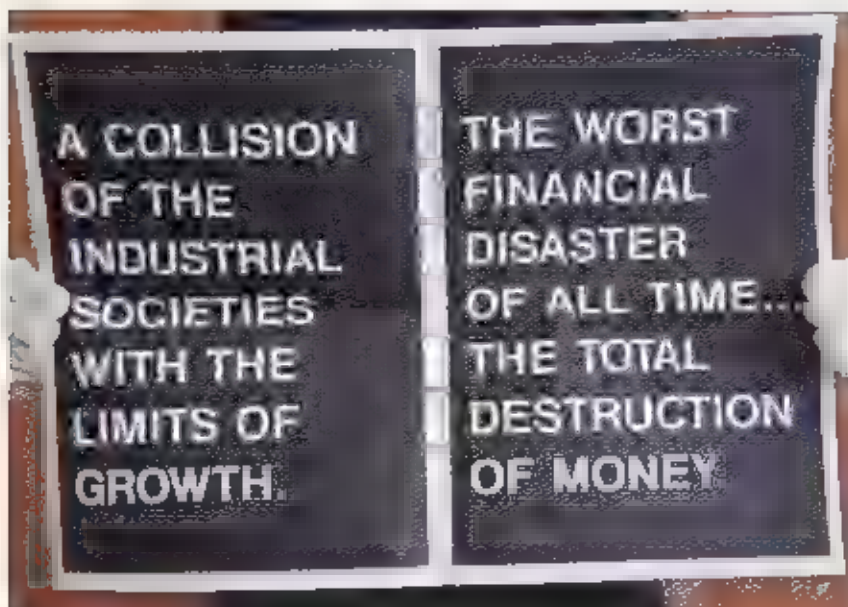
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TYPE MAGAZINE
DESIGNER/SUBMITTER SEAN DEYOE
YEAR 1998
COUNTRY USA



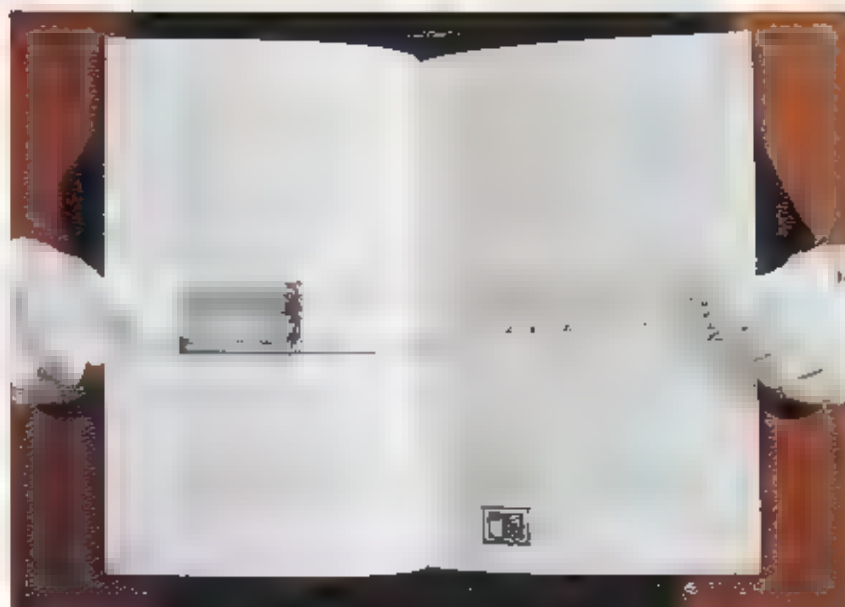
CATALOG NO. 0029
CATEGORY 4
TYPE POSTER
DESIGNER/SUBMITTER PIERRE D. SCIOULLO
YEAR 1996
COUNTRY FRANCE



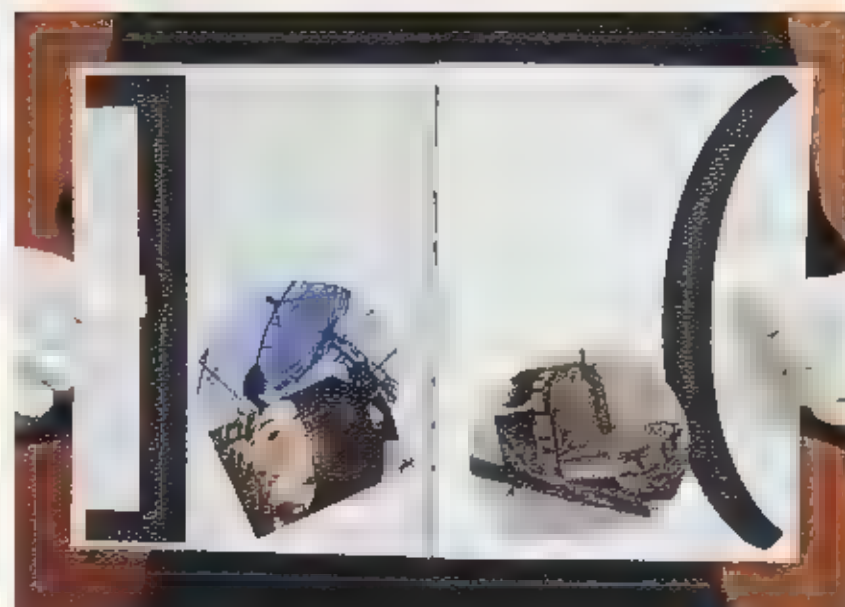
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TYPE MAGAZINE
DESIGNER/SUBMITTER SARA CAMBRIDGE
YEAR 1998
COUNTRY USA



CATALOG NO. 0031
CATEGORY 2
TYPE NEWSPAPER
DESIGNER/SUBMITTER EXPERIMENTAL JETSET
YEAR 1999
COUNTRY NETHERLANDS



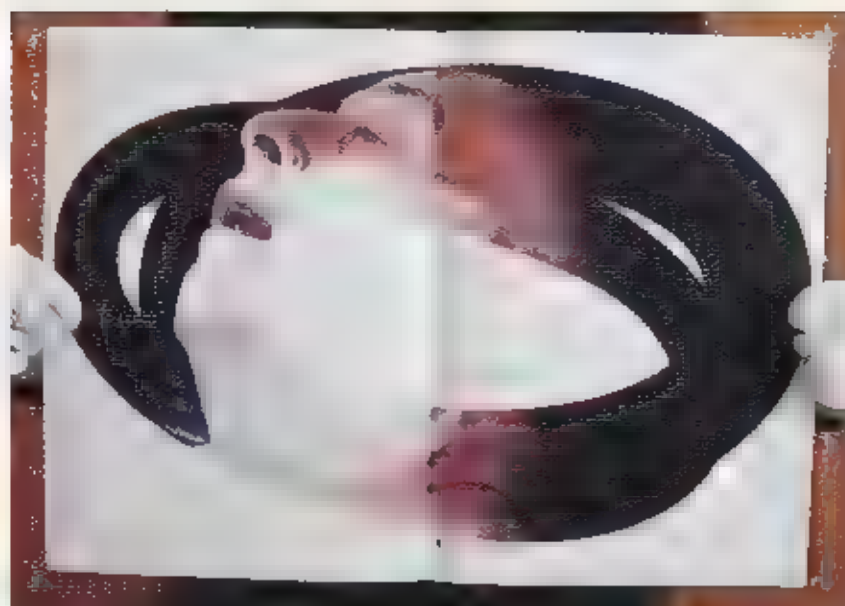
CATALOG NO. 0032
CATEGORY 6
TYPE CATALOG
DESIGNER/SUBMITTER STEPHEN FARRELL
YEAR 1996
COUNTRY USA



CATALOG NO. 0033
CATEGORY 4/5
TYPE BOOK
DESIGNER/SUBMITTER JAN VAN TOORN
YEAR 1994
NETHERLANDS



CATALOG NO. 0034
CATEGORY 1/4
TYPE BROCHURE
DESIGNER/SUBMITTER STAATLICHEN AKADEMIE DER BILDENDEN KUNSTEN/FRANK HEINE
YEAR 1998
COUNTRY GERMANY



CATALOG NO. 0035
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER MAX KISMAN
YEAR 1998
COUNTRY NETHERLANDS



CATALOG NO. 0036
CATEGORY 1/4
TYPE BROCHURE
DESIGNER/SUBMITTER PHUNK STUDIO
YEAR 1998
SINGAPORE

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BATCH 04



CATALOG NO - 0037
CATEGORY 3/5
TYPE POSTER
DESIGNER/SUBMITTER RED DESIGN
YEAR 1999
COUNTRY ENGLAND



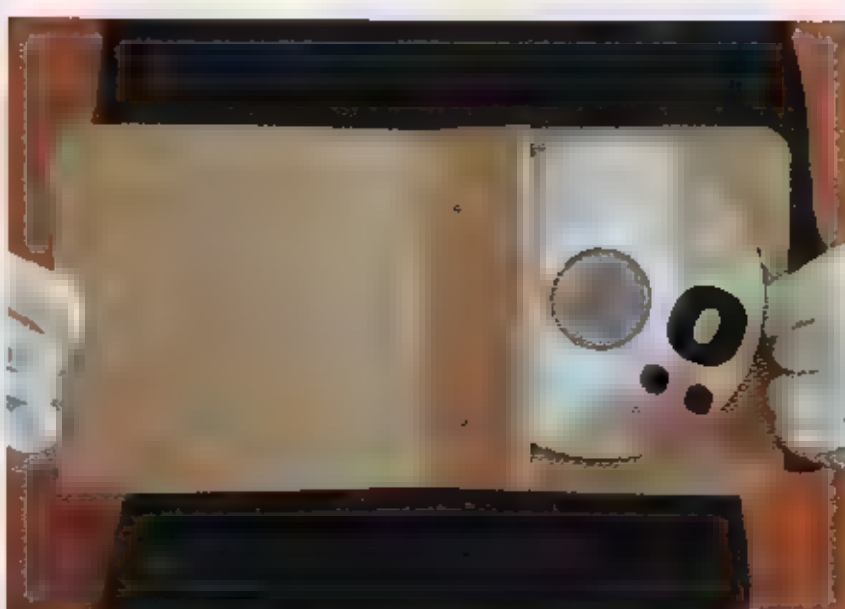
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CATEGORY 2/5/6
TYPE BOOK
DESIGNER/SUBMITTER ESEN KAROL
YEAR 1998
COUNTRY TURKEY



CATALOG NO 0039
CATEGORY 6
TYPE BOOK
DESIGNER/SUBMITTER SONIC CHINA PRODUCTIONS
YEAR 2000
COUNTRY CHINA



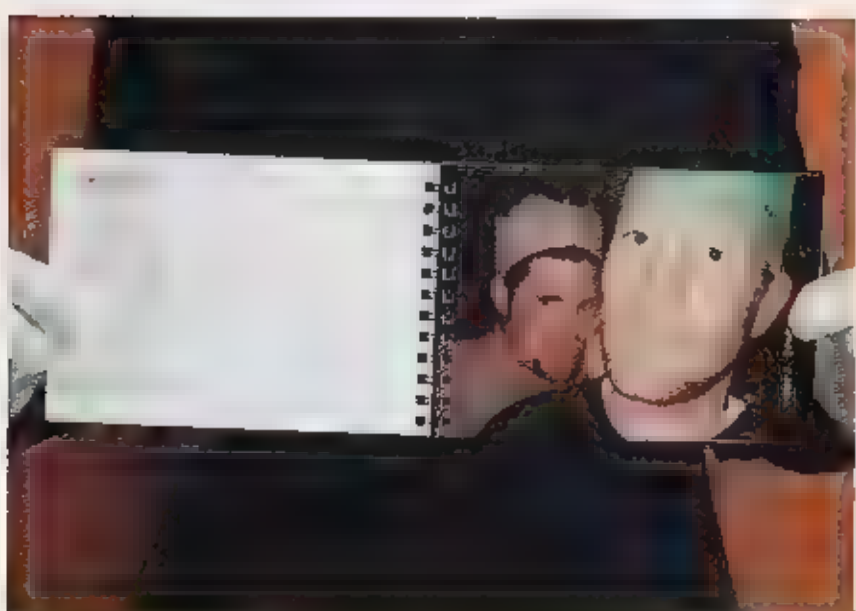
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CATEGORY 4/5
TYPE POSTER
DESIGNER/SUBMITTER PROJET P40
YEAR 2000
COUNTRY FRANCE



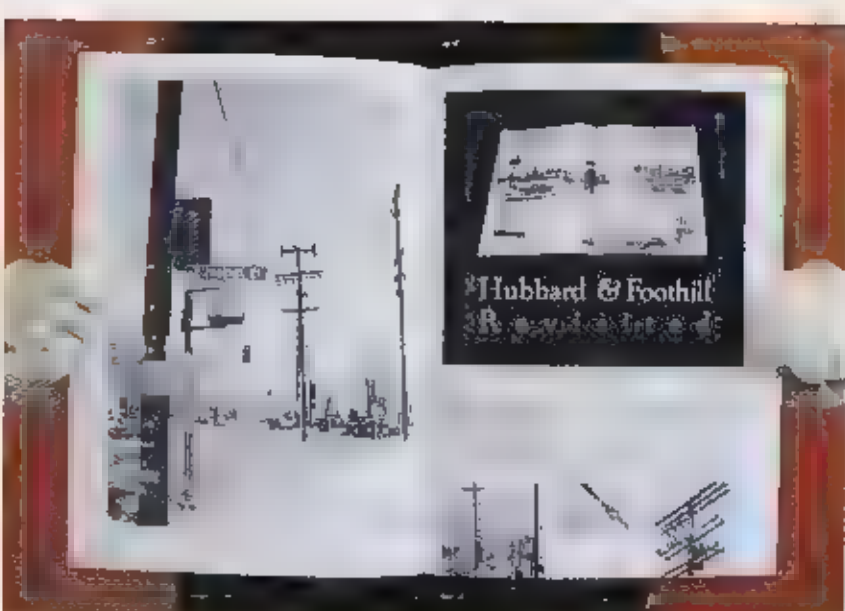
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CATEGORY 2
TYPE CD PACKAGING
DESIGNER/SUBMITTER AKKEM
YEAR 1997
COUNTRY NETHERLANDS



CATALOG NO 0042
CATEGORY 5
TYPE BOOK
DESIGNER/SUBMITTER PIET SCHREUDERS
YEAR 1997
COUNTRY NETHERLANDS



CATALOG NO 0043
CATEGORY 3
TYPE BROCHURE
DESIGNER/SUBMITTER JORDAN CRANE
YEAR 1997
COUNTRY USA



CATALOG NO 0044
CATEGORY 3/6
TYPE MAGAZINE
DESIGNER/SUBMITTER PIET SCHREUDERS
YEAR 1999
COUNTRY NETHERLANDS



CATALOG NO 0045
CATEGORY 3/6
TYPE BOOK
DESIGNER/SUBMITTER JACQUELINE H. TO
YEAR 1999
COUNTRY CANADA

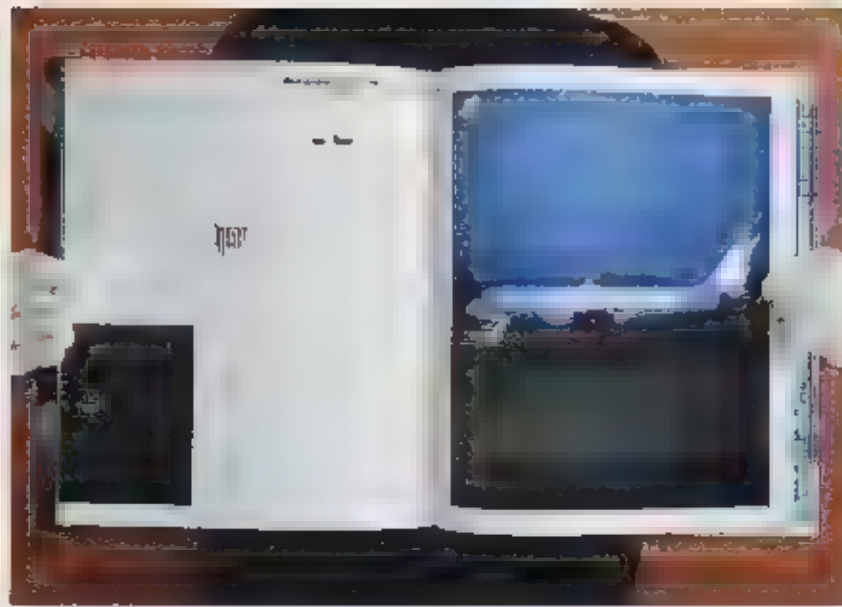
THE LAST WAVE

TRAVELING COLLECTION

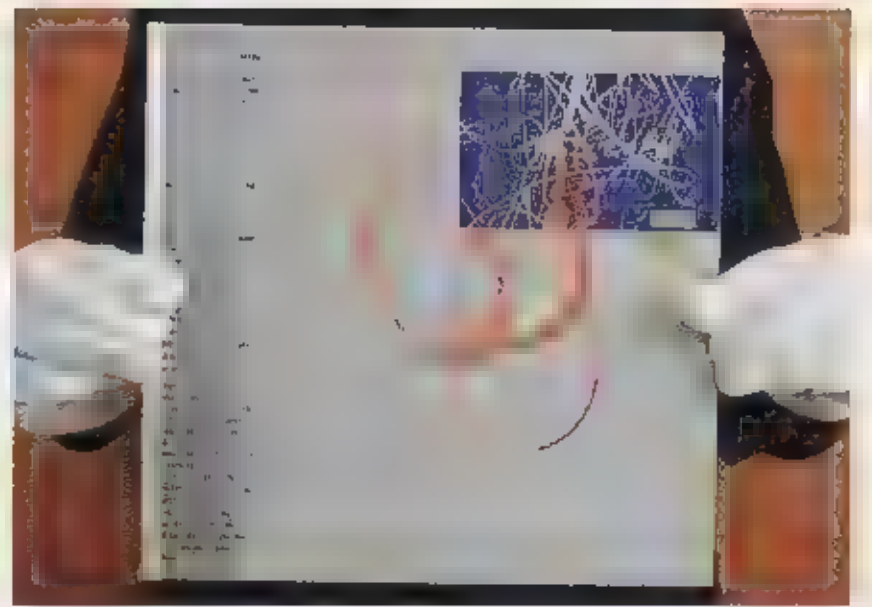
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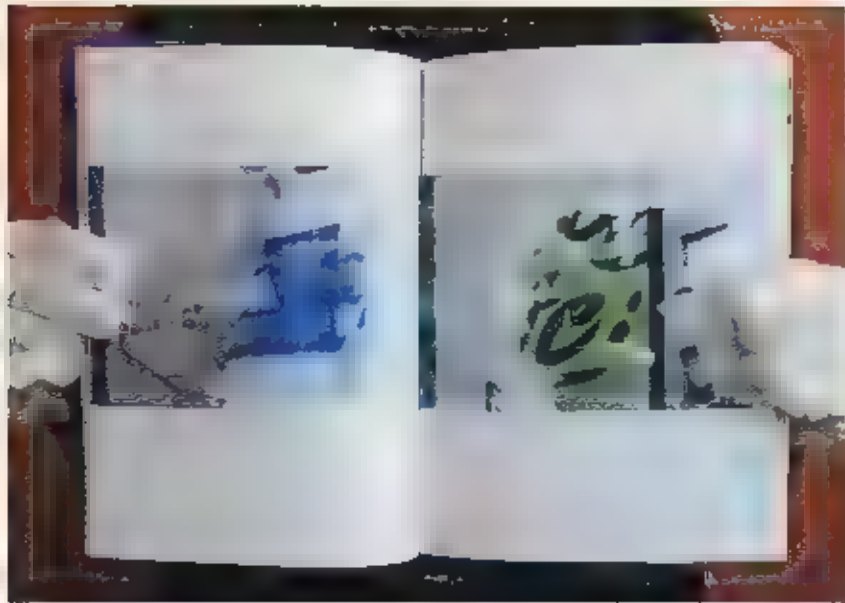
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CATEGORY 3
TYPE BOOK
DESIGNER/SUBMITTER NALL SWEENEY
YEAR 1992
COUNTRY IRELAND



CATALOG NO 0047
CATEGORY 3/4/6
TYPE BOOK
DESIGNER/SUBMITTER CHRISTOPHER ASHWORTH
YEAR 1994
COUNTRY ENGLAND



CATALOG NO 0048
CATEGORY 1/5/6
TYPE BOOK
DESIGNER/SUBMITTER VAUGHAN OLVER
YEAR 1990
COUNTRY ENGLAND



CATALOG NO 0049
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TYPE MAGAZINE
DESIGNER/SUBMITTER CHRISTIAN KÜSTERS & ANJA LITZ
YEAR 1999
COUNTRY GERMANY



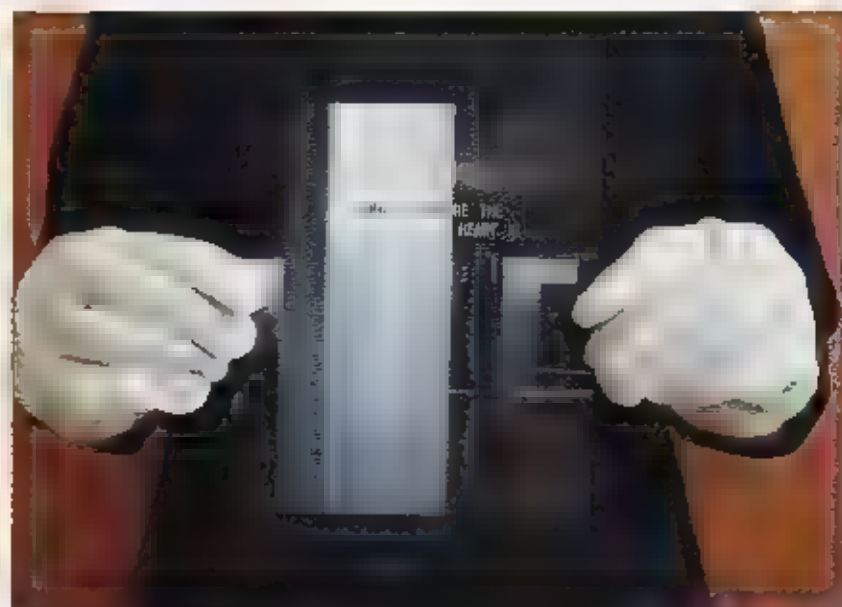
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TYPE BROCHURE
DESIGNER/SUBMITTER GEBR DE JONG
YEAR 1999
COUNTRY NETHERLANDS



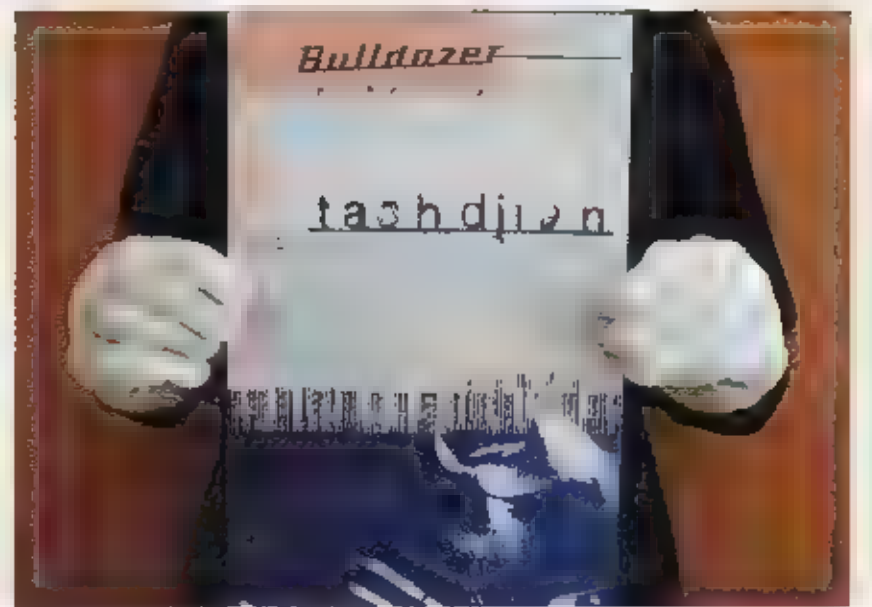
CATALOG NO 0051
CATEGORY 3/6
TYPE MAGAZINE
DESIGNER/SUBMITTER BRAD FREEMAN
YEAR 1999
COUNTRY USA



CATALOG NO 0052
CATEGORY 5/6
TYPE MAGAZINE
DESIGNER/SUBMITTER CYAN
YEAR 1994
COUNTRY GERMANY



CATALOG NO 0053
CATEGORY 4
TYPE BROCHURE
DESIGNER/SUBMITTER GEBR DE JONG
YEAR 1999
COUNTRY NETHERLANDS



CATALOG NO 0054
CATEGORY 1/3
TYPE MAGAZINE
DESIGNER/SUBMITTER FRÉDÉRIC BORTOLOTTI
YEAR 1997
COUNTRY FRANCE

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BATCH 06



CATALOG NO. 0055
CATEGORY 3/5
TYPE MAGAZINE
DESIGNER/SUBMITTER JAMES HARBISON
YEAR 1997
COUNTRY USA



CATALOG NO. 0056
CATEGORY 1/3
TYPE MAGAZINE
DESIGNER/SUBMITTER PIERRE DI SCIULLO
YEAR 1997
COUNTRY FRANCE



CATALOG NO. 0057
CATEGORY 3/6
TYPE BROCHURE
DESIGNER/SUBMITTER SCOTT W. SANTORO
YEAR 1997
COUNTRY USA



CATALOG NO. 0058
CATEGORY 3
TYPE BROCHURE
DESIGNER/SUBMITTER SANDRA CHAMARET & GERALD ALEXANDRE
YEAR 1997
COUNTRY FRANCE



CATALOG NO. 0059
CATEGORY 2/5
TYPE CD PACKAGING
DESIGNER/SUBMITTER SONAR
YEAR 1997
COUNTRY GREECE



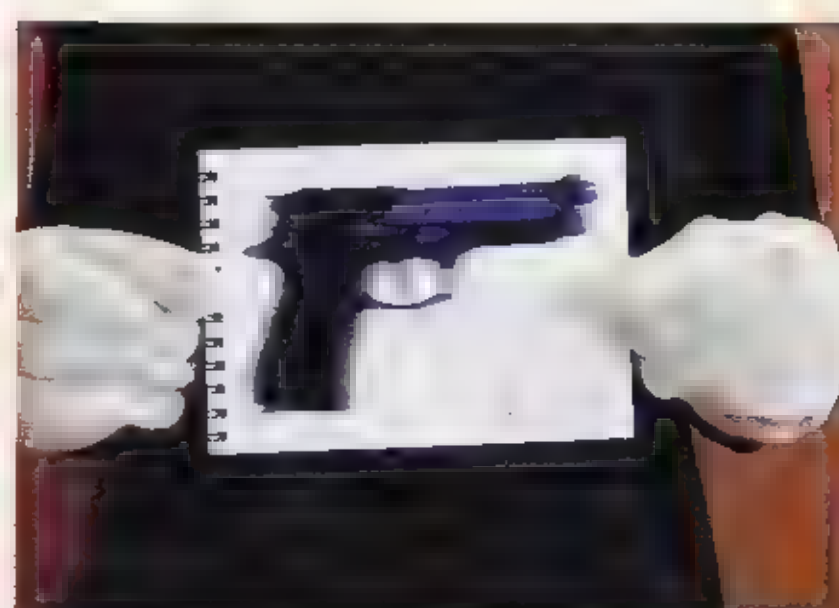
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CATEGORY 3/4
TYPE BROCHURE
DESIGNER/SUBMITTER HOLLAND INTERNATIONAL
YEAR 1998
COUNTRY NETHERLANDS



CATALOG NO. 0061
CATEGORY 1/3 4
TYPE POSTER
DESIGNER/SUBMITTER FABRIZIO G. LARDINO
YEAR 1999
COUNTRY CANADA



CATALOG NO. 0062
CATEGORY 2/4/5
TYPE NEWSPAPER
DESIGNER/SUBMITTER: THIRD YEAR GRAPHIC DESIGN STUDENTS AT CENTRA, ST. MARTINS
YEAR 1999
COUNTRY ENGLAND

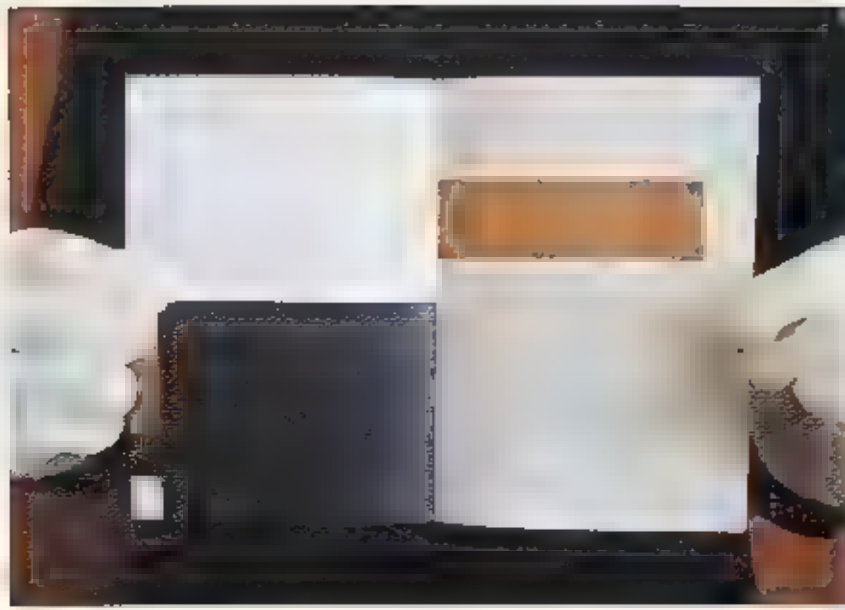


CATALOG NO. 0063
CATEGORY 2
TYPE BROCHURE
DESIGNER/SUBMITTER JORDAN CRANE
YEAR 1999
COUNTRY USA

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BATCH, 07



CATALOG NO 0064
CATEGORY 2/4
TYPE BROCHURE
DESIGNER/SUBMITTER LIVERPOOL ART SCHOOL
YEAR 1999
COUNTRY ENGLAND



CATALOG NO 0065
CATEGORY 1/3
TYPE BOOK
DESIGNER/SUBMITTER PROFORMA/DORINE DE VOS
YEAR 1997
COUNTRY NETHERLANDS



CATALOG NO 0066
CATEGORY 1/3/4/6
TYPE BOOK
DESIGNER/SUBMITTER CHARLES WILKIN
YEAR 1996
COUNTRY USA



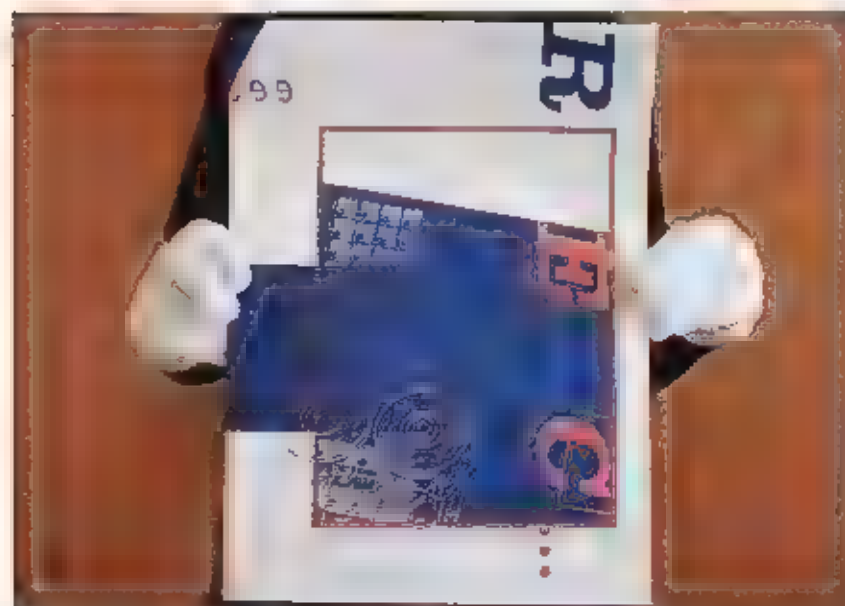
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CATEGORY 2
TYPE BOOK(LET)
DESIGNER/SUBMITTER PRIMA PUBLISHING
YEAR 1997
COUNTRY USA



CATALOG NO 0068
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER ANDRÉS SOBRINO
YEAR 1998
COUNTRY ARGENTINA



CATALOG NO 0069
CATEGORY 2/6
TYPE BROCHURE
DESIGNER/SUBMITTER MICHAEL SKELI
YEAR 1999
COUNTRY USA



CATALOG NO 0070
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER BRAWN/MARAZZI/IMHOF
YEAR 1997
COUNTRY ENGLAND



CATALOG NO 0071
CATEGORY 2/6
TYPE BOOK
DESIGNER/SUBMITTER ALVARO/FERRER/GIFREJ/TREBOL
YEAR 1997
COUNTRY SPAIN

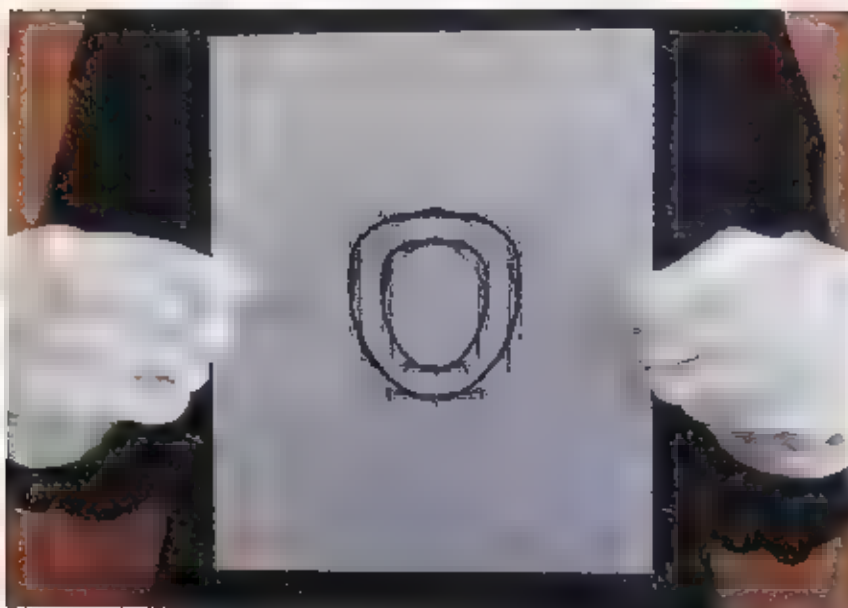


CATALOG NO 0072
CATEGORY 3/5
TYPE BOOK
DESIGNER/SUBMITTER EKE KONIG
YEAR 1999
COUNTRY GERMANY

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CATALOG NO 0073
CATEGORY 2/5/6
TYPE BOOK
DESIGNER/SUBMITTER JENS GEHHAAR
YEAR 1997
COUNTRY USA



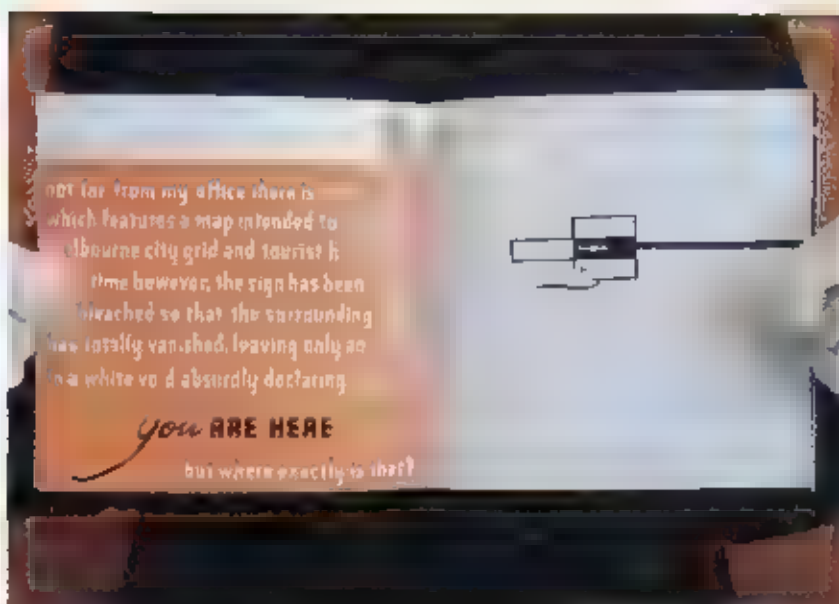
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TYPE POSTER (DETAIL)
DESIGNER/SUBMITTER JEROEN VAN DEN BOOM
YEAR 1998
COUNTRY NETHERLANDS



CATALOG NO 0075
CATEGORY 1/3/4
TYPE CATALOG
DESIGNER/SUBMITTER ALEX GIPREU [B S]
YEAR 1999
COUNTRY SPAIN



CATALOG NO 0076
CATEGORY 6
TYPE MAGAZINE
DESIGNER/SUBMITTER ARTNOOSE
YEAR 1998
COUNTRY USA



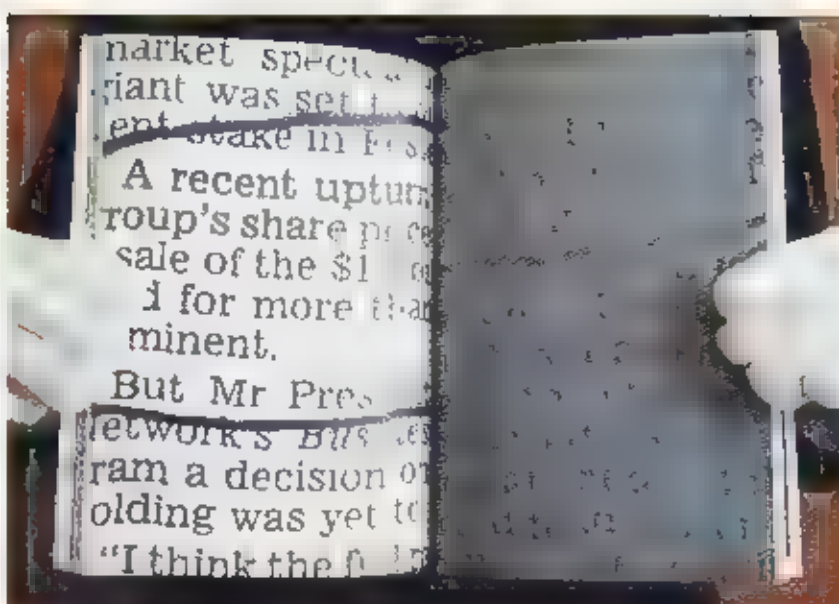
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CATEGORY 6
TYPE MAGAZINE
DESIGNER/SUBMITTER STEPHEN BANHAM
YEAR 1999
COUNTRY AUSTRALIA



CATALOG NO 0078
CATEGORY 1/3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER JOP VAN BENNEKOM
YEAR 1997
COUNTRY NETHERLANDS



CATALOG NO 0079
CATEGORY 3/5
TYPE MAGAZINE
DESIGNER/SUBMITTER BWANA SPOONS
YEAR 1998
COUNTRY USA



CATALOG NO 0080
CATEGORY 4
TYPE MAGAZINE
DESIGNER/SUBMITTER BRETT JONES/SARAH STUBBS
YEAR 1997
COUNTRY AUSTRALIA



CATALOG NO 0081
CATEGORY 6
TYPE BOOK
DESIGNER/SUBMITTER CHRISTOPHER VICE
YEAR 1993
COUNTRY USA

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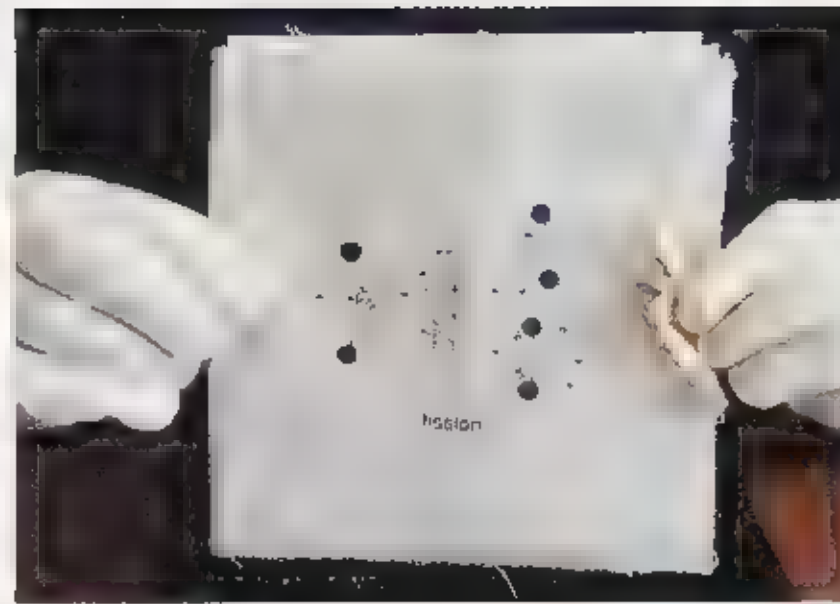
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TYPE MAGAZINE
DESIGNER/SUBMITTER GISELLE OLIVEIRA/ANNEKE REJNDERS
YEAR 1999
COUNTRY NETHERLANDS



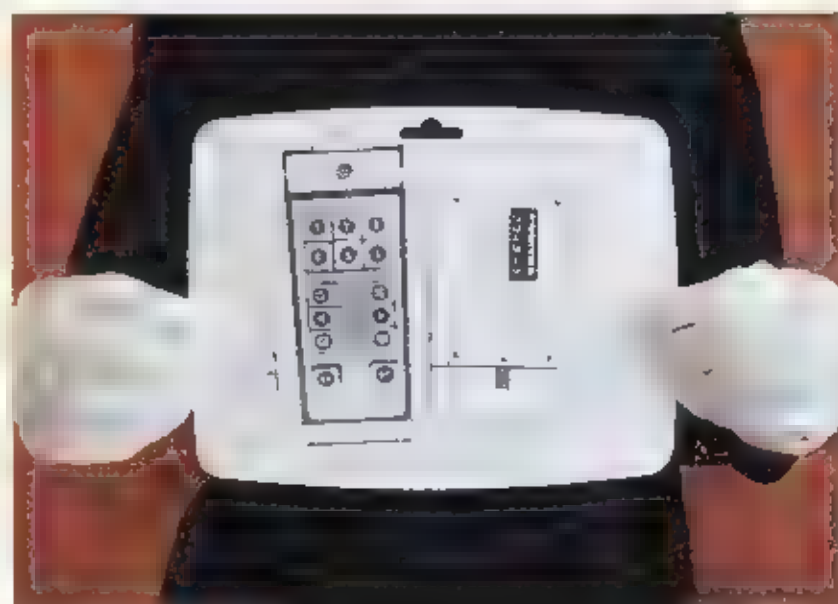
CATALOG NO. 0083
CATEGORY 1/3
TYPE POSTCARD
DESIGNER/SUBMITTER GAIL SWANLUND
YEAR 1999
COUNTRY USA



CATALOG NO. 0084
CATEGORY 2/4/6
TYPE BROCHURE
DESIGNER/SUBMITTER SKART
YEAR 1996
COUNTRY YUGOSLAVIA



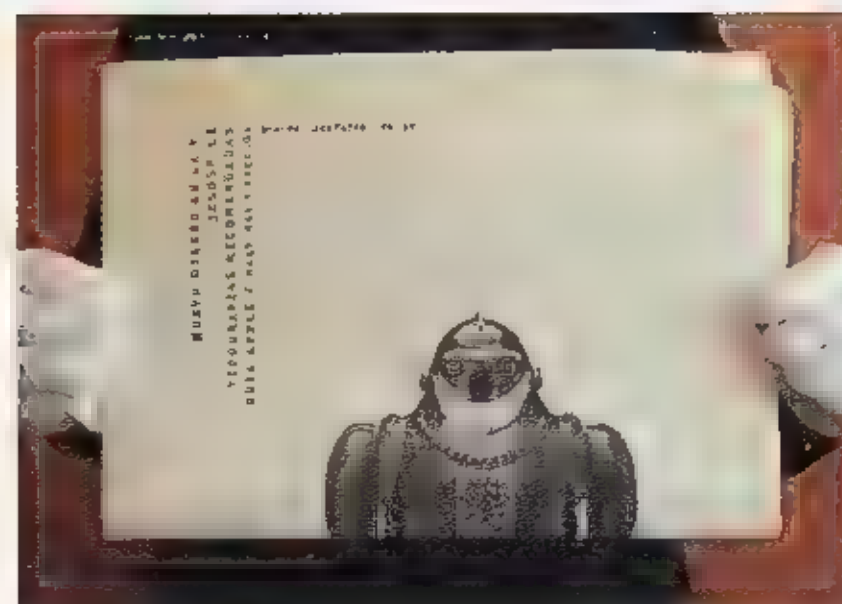
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DESIGNER/SUBMITTER SKART
YEAR 1998
COUNTRY YUGOSLAVIA



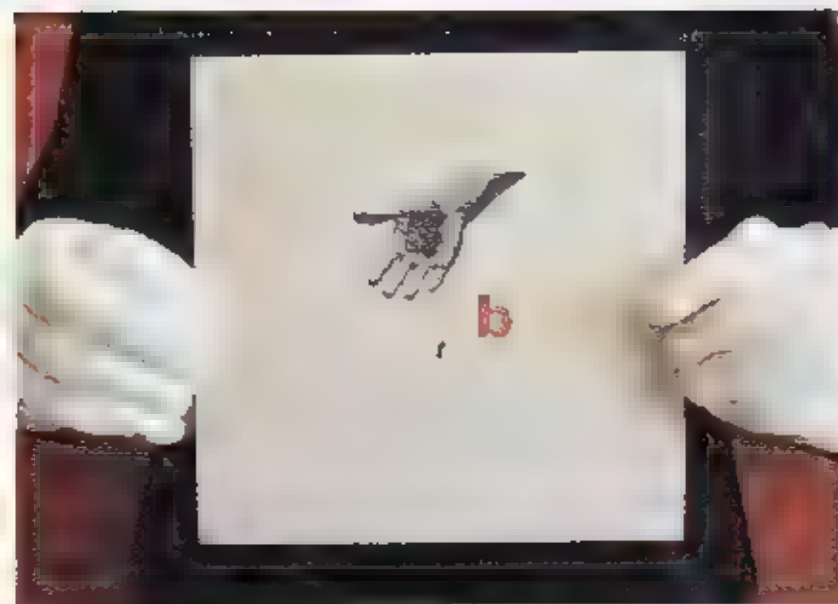
CATALOG NO. 0086
CATEGORY 4
TYPE REMOTE CONTROL (PAPER)
DESIGNER/SUBMITTER FREITAG
YEAR 1999
COUNTRY SWITZERLAND



CATALOG NO. 0087
CATEGORY 3/5
TYPE CD PACKAGING
DESIGNER/SUBMITTER ELLOTT PETER EARLS
YEAR 1998
COUNTRY USA



CATALOG NO. 0088
CATEGORY 2/3
TYPE MAGAZINE
DESIGNER/SUBMITTER ANDRÉS SOBRINO/SANTIAGO FELIPPELLI
YEAR 1997
COUNTRY ARGENTINA



CATALOG NO. 0089
CATEGORY 2/6
TYPE ALBUM SLEEVE
DESIGNER/SUBMITTER TOM BONALRO
YEAR 1987
COUNTRY USA

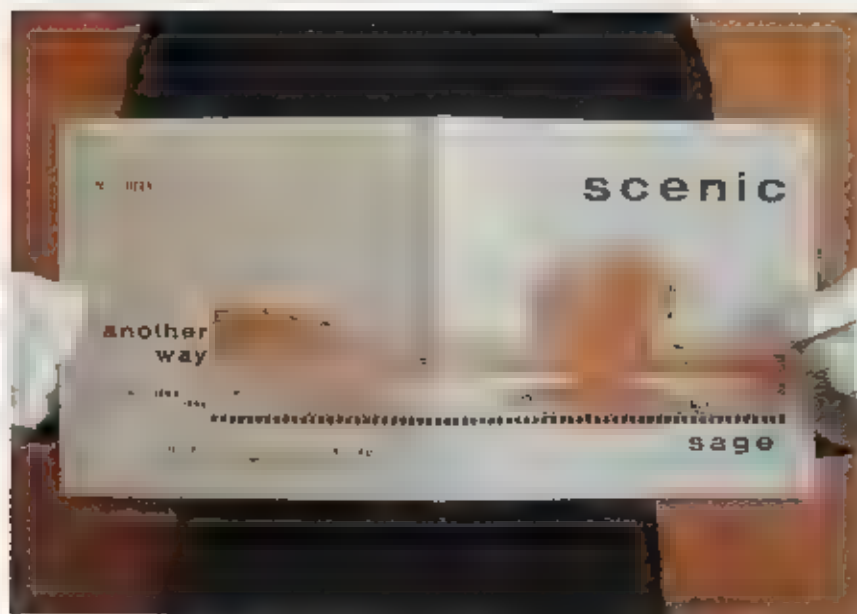


CATALOG NO. 0090
CATEGORY 2/3
TYPE ALBUM SLEEVE
DESIGNER/SUBMITTER POVERTECH INDUSTRIES
YEAR 1997
COUNTRY USA

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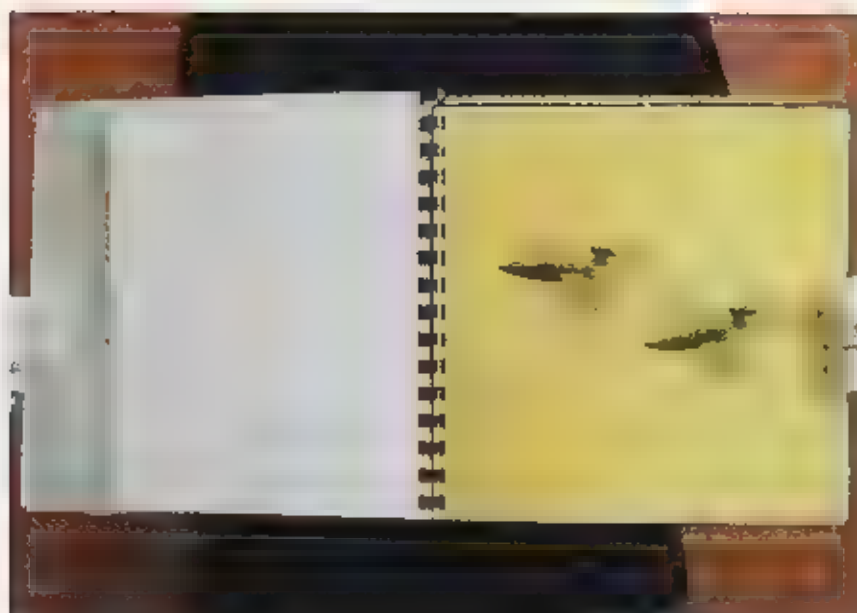
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TYPE ALBUM SLEEVE
DESIGNER/SUBMITTER BRUCE LICHER
YEAR 1996
COUNTRY USA



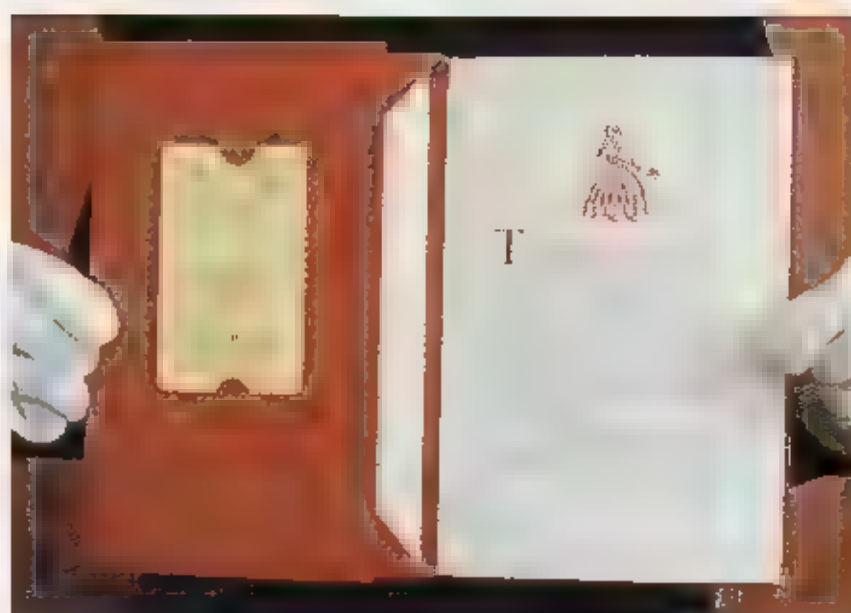
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TYPE CD PACKAGING
DESIGNER/SUBMITTER CLIFFORD STOLTZE
YEAR 1998
COUNTRY USA



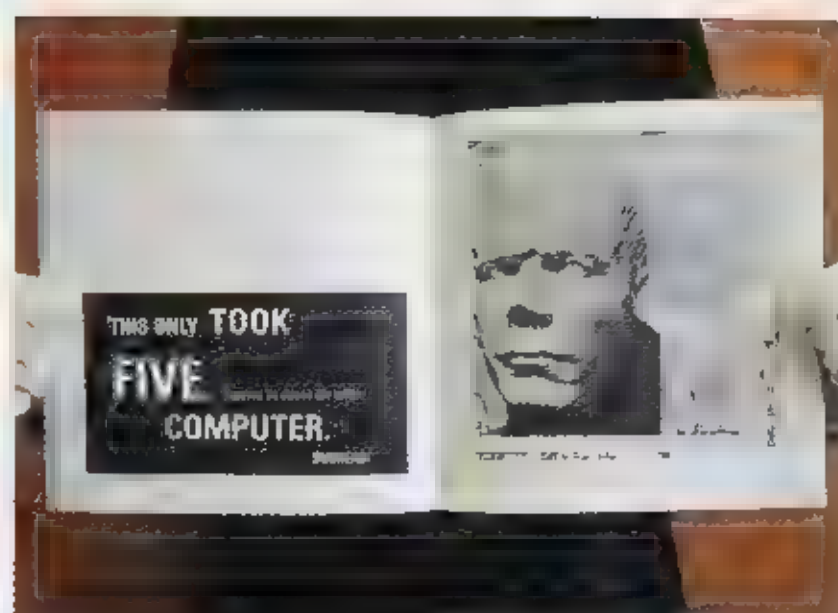
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CATEGORY 2
TYPE CD PACKAGING
DESIGNER/SUBMITTER PLAZM
YEAR 1998
COUNTRY USA



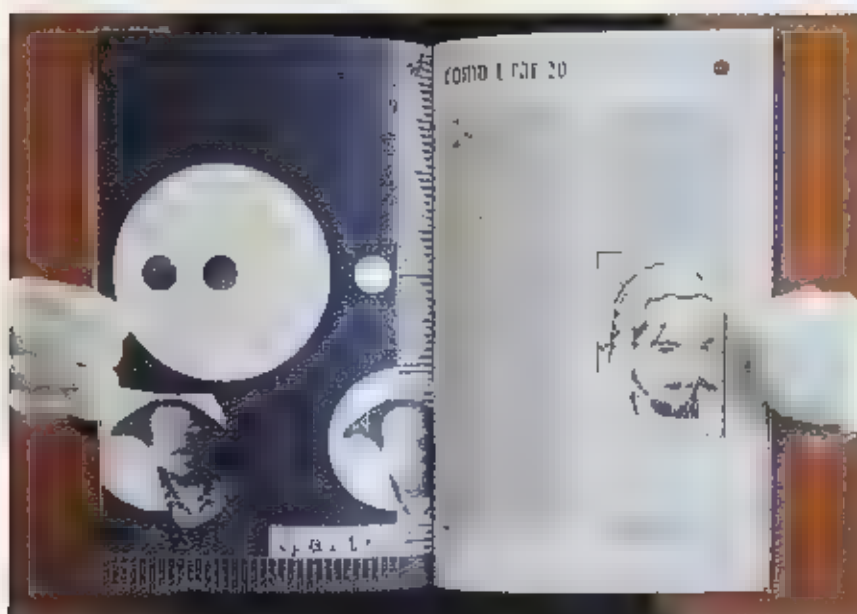
CATALOG NO 0094
CATEGORY 3/6
TYPE BOOK
DESIGNER/SUBMITTER MICHAEL SEELEY
YEAR 1998
COUNTRY USA



CATALOG NO 0095
CATEGORY 6
TYPE BROCHURE
DESIGNER/SUBMITTER STERN & FAYE
YEAR 1999
COUNTRY USA



CATALOG NO 0096
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER ANNA PEROTT
YEAR 1997
COUNTRY ENGLAND



CATALOG NO 0097
CATEGORY 4/6
TYPE MAGAZINE
DESIGNER/SUBMITTER [JP]ARTE
YEAR 1997
COUNTRY PORTUGAL



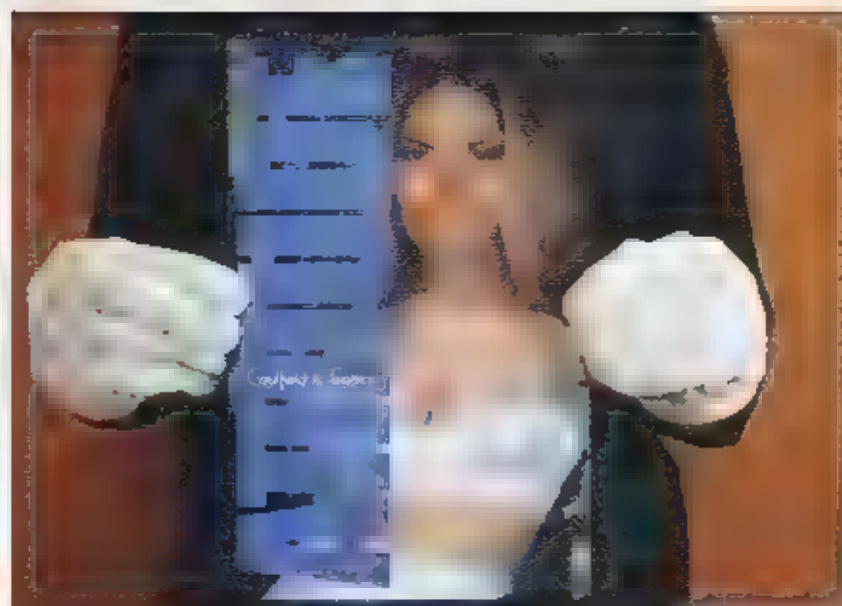
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TYPE FLYER
DESIGNER/SUBMITTER EDWARD FELLA
YEAR 1996
COUNTRY USA



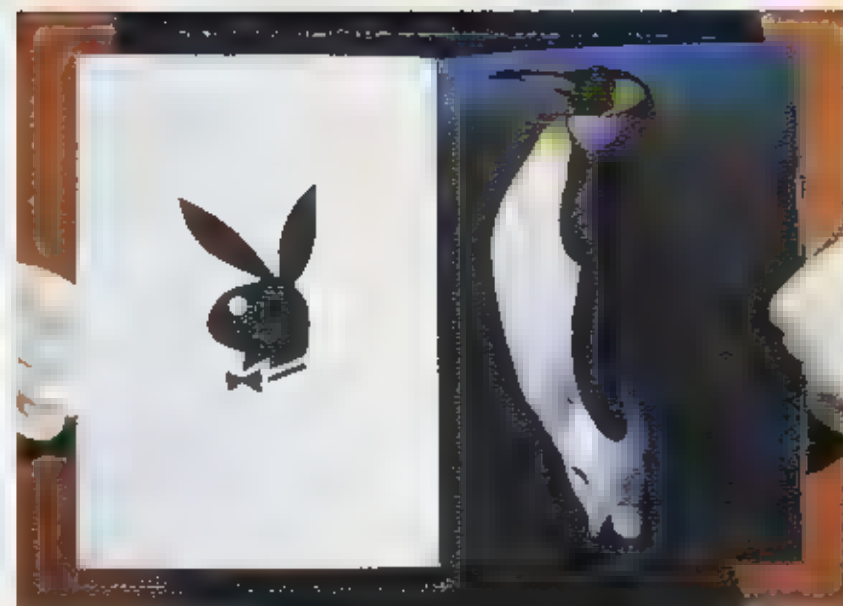
CATALOG NO 0099
CATEGORY 2/4/6
TYPE GREETING CARDS
DESIGNER/SUBMITTER DANIEL EATOCK
YEAR 1997
COUNTRY ENGLAND



CATALOG NO 0100
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER GARTH WALKER
YEAR 1997
COUNTRY SOUTH AFRICA



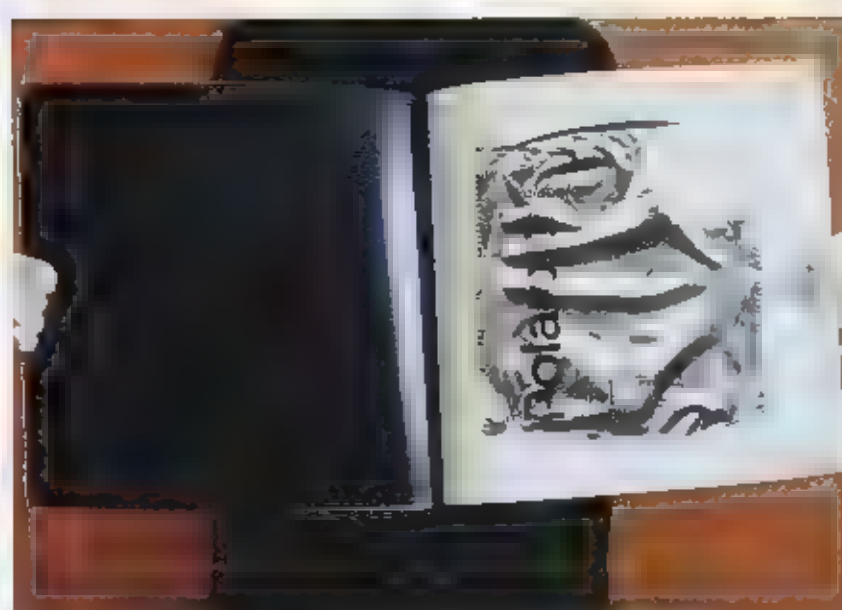
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TYPE BROCHURE
DESIGNER/SUBMITTER CAL FIELD & TENS NG
YEAR 1998
COUNTRY NETHERLANDS



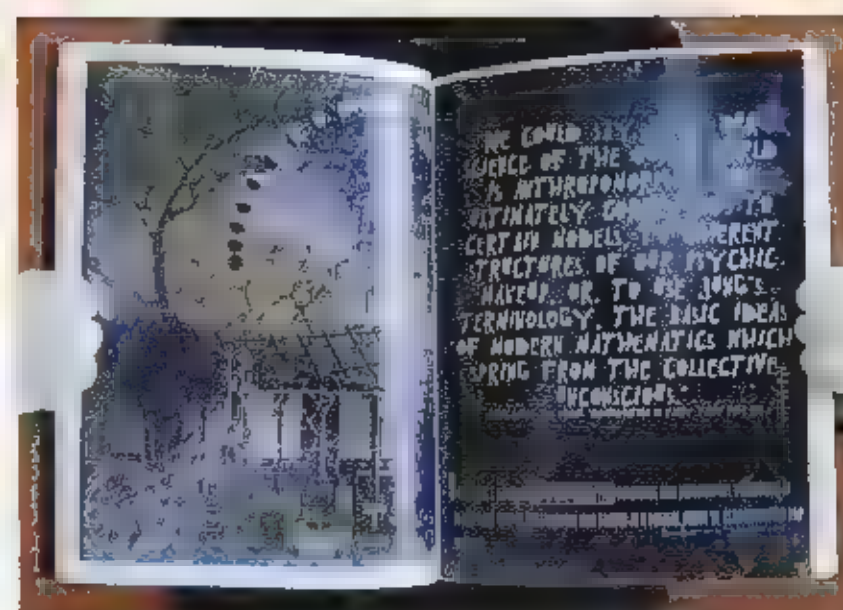
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CATEGORY 2/3/4
TYPE BROCHURE
DESIGNER/SUBMITTER 750
YEAR 1997
COUNTRY NETHERLANDS



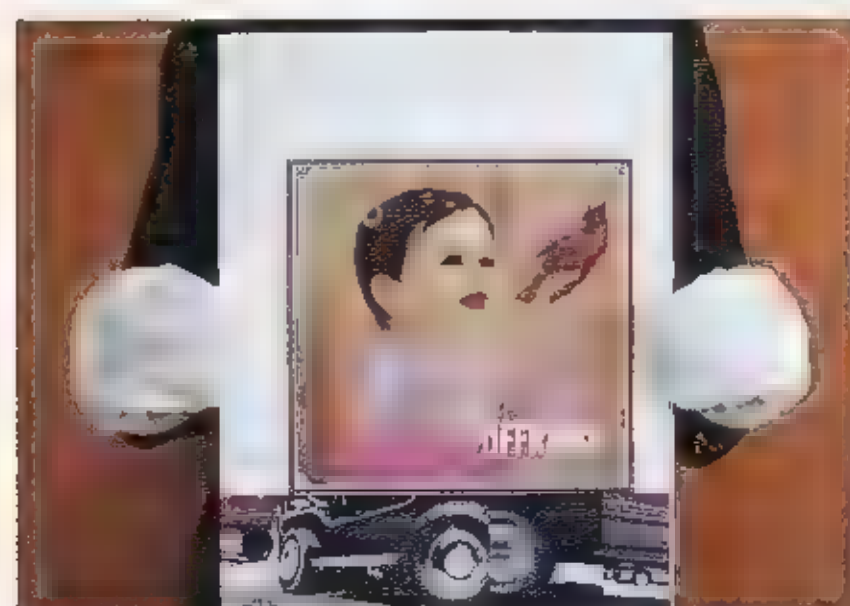
CATALOG NO 0103
CATEGORY 3
TYPE POSTER (DETAIL)
DESIGNER/SUBMITTER 750
YEAR 1998
COUNTRY NETHERLANDS



CATALOG NO 0104
CATEGORY 2/4/5/6
TYPE BOOK
DESIGNER/SUBMITTER GILLES POPLIN
YEAR 1999
COUNTRY FRANCE



CATALOG NO 0105
CATEGORY 1/4/5
TYPE BOOK
DESIGNER/SUBMITTER JEFF BRICE
YEAR 1996
COUNTRY USA



CATALOG NO 0106
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER BETH ELLIOTT/DENISE GONZALES CRISP/
SYBILLE HAGMANN
YEAR 1997
COUNTRY USA



CATALOG NO 0107
CATEGORY 2
TYPE MAGAZINE
DESIGNER/SUBMITTER TOD LIPPY
YEAR 1992
COUNTRY USA



CATALOG NO 0108
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER ANDRAN TOM NE
YEAR 1993
COUNTRY USA

THE LAST WAVE

TRAVELING COLLECTION

BATCH 12



CATALOG NO. 0109
CATEGORY: 3/5
TYPE: BOOK
DESIGNER/SUBMITTER: NAOMI YANG
YEAR: 1989
COUNTRY: USA



CATALOG NO. 0110
CATEGORY: 1/6
TYPE: MAGAZINE
DESIGNER/SUBMITTER: KEVIN FENTON/AARON KONG
YEAR: 1996
COUNTRY: USA



CATALOG NO. 0111
CATEGORY: 5/6
TYPE: MAGAZINE
DESIGNER/SUBMITTER: MUTABOR/MUTHES HOCHSCHULE, KIEL
YEAR: 1996
COUNTRY: GERMANY



CATALOG NO.: 0112
CATEGORY: 3/5
TYPE: MAGAZINE
DESIGNER/SUBMITTER: LAUREL BECKMAN/KATHLEEN SORENSEN
YEAR: 1989
COUNTRY: USA



CATALOG NO. 0113
CATEGORY: 3/5
TYPE: MAGAZINE
DESIGNER/SUBMITTER: MUTABOR/MUTHES HOCHSCHULE, KIEL
YEAR: 1997
COUNTRY: GERMANY



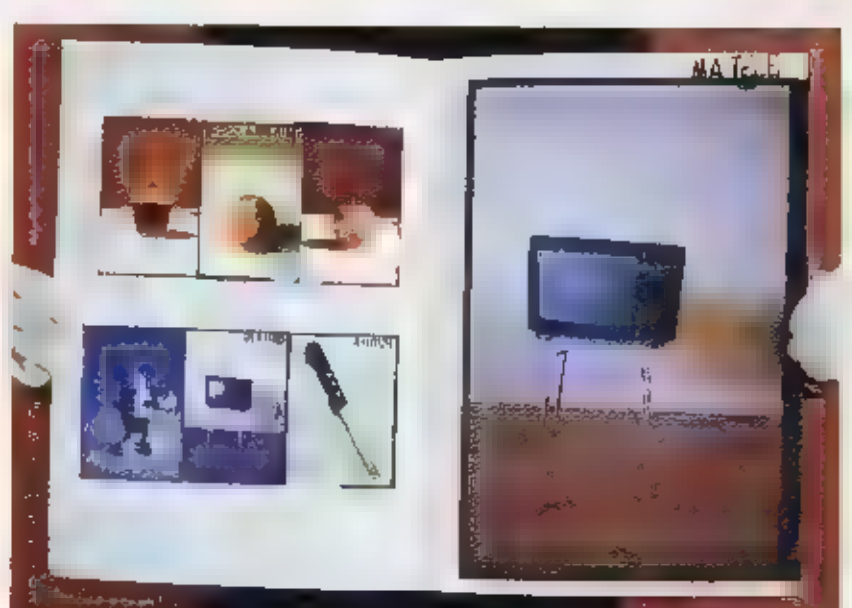
CATALOG NO. 0114
CATEGORY: 3
TYPE: MAGAZINE
DESIGNER/SUBMITTER: GAIL SWANLUND
YEAR: 1996
COUNTRY: USA



CATALOG NO. 0115
CATEGORY: 3
TYPE: MAGAZINE
DESIGNER/SUBMITTER: OLIVIER ANDREOTTI/PÉNÉLOPE MONNET
YEAR: 1995
COUNTRY: FRANCE



CATALOG NO. 0116
CATEGORY: 1/3
TYPE: MAGAZINE
DESIGNER/SUBMITTER: ROBERT LANDRY
YEAR: 1997
COUNTRY: USA



CATALOG NO. 0117
CATEGORY: 5
TYPE: MAGAZINE
DESIGNER/SUBMITTER: MALTE MARTIN/SÉBASTIEN BOJVER/BENJAMIN RECEVEUR
YEAR: 1989
COUNTRY: USA

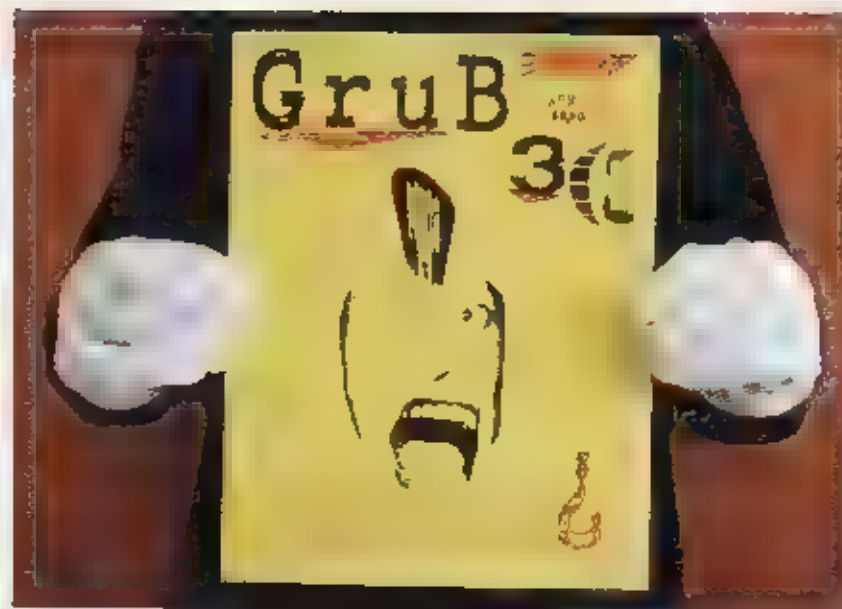
THE LAST WAVE

TRAVELING COLLECTION

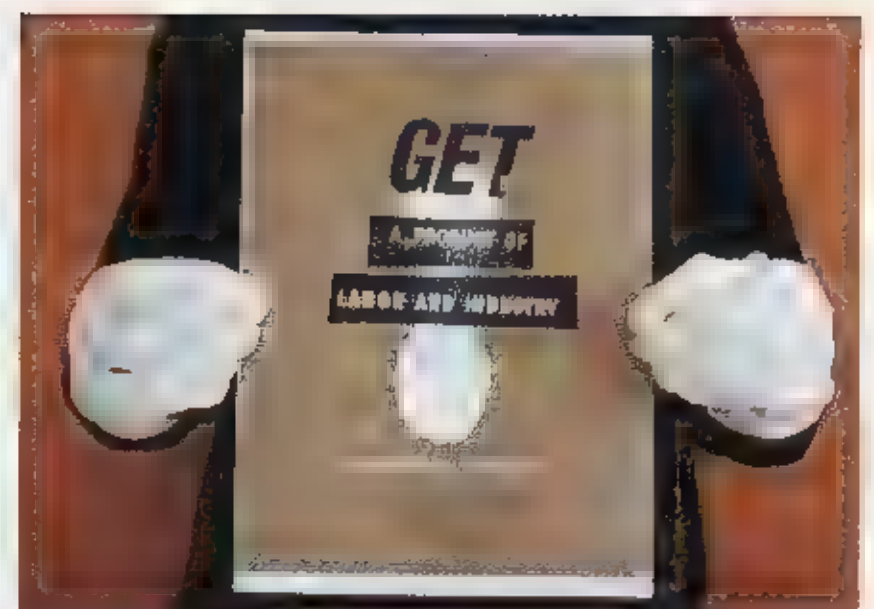
BATCH 13



CATALOG NO. 0118
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER SYLVIE MYERSON/VIDYUT JAIN
YEAR 1997
COUNTRY USA



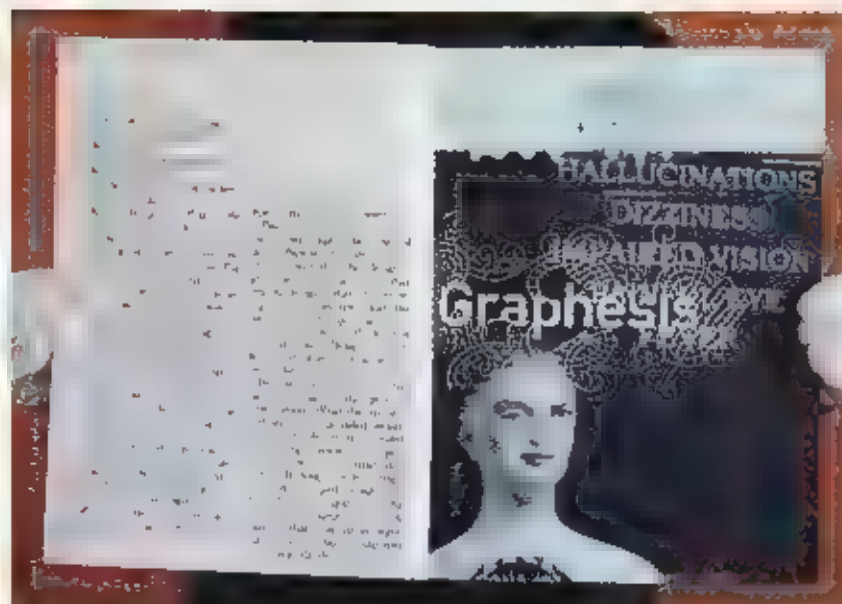
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CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER DEAN KAGEMOTO
YEAR 1994
COUNTRY USA



CATALOG NO. 0120
CATEGORY 1/3/6
TYPE MAGAZINE
DESIGNER/SUBMITTER DAY DSH ELDOS
YEAR 1992
COUNTRY JSA



CATALOG NO. 0121
CATEGORY 6
TYPE POSTER
DESIGNER/SUBMITTER GERARD JNGER
YEAR 1987
COUNTRY, NETHERLANDS



CATALOG NO. 0122
CATEGORY 1/3
TYPE MAGAZINE
DESIGNER/SUBMITTER DEN SE GONZALES CRISP
YEAR 1996
COUNTRY, JSA



CATALOG NO. 0123
CATEGORY 4/6
TYPE BROCHURE
DESIGNER/SUBMITTER S. SAN LAPORE
YEAR 1991
COUNTRY, USA



CATALOG NO. 0124
CATEGORY 3/4
TYPE BROCHURE
DESIGNER/SUBMITTER LAURA LACY-SHOLLY/JAMES SHOLLY
YEAR 1990
COUNTRY USA



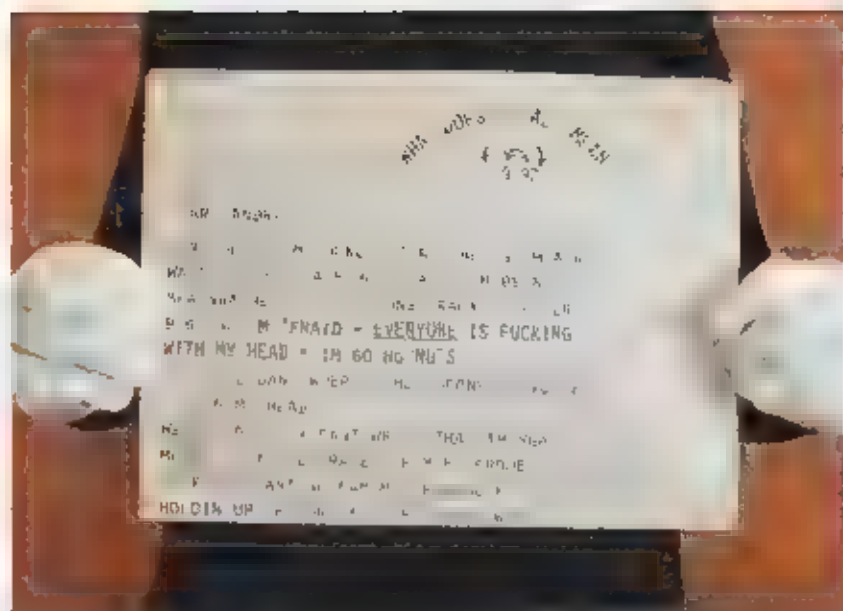
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TYPE PIECE OF ART, N WALL
DESIGNER/SUBMITTER ERK & JOAN SP EKERMAN
YEAR 1990
COUNTRY GERMANY



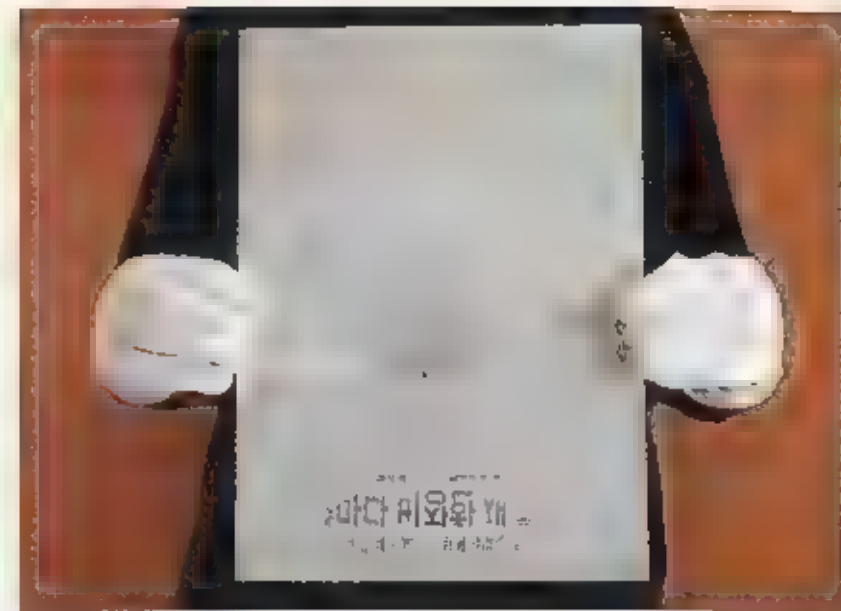
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CATEGORY 2/6
TYPE CATALOG
DESIGNER/SUBMITTER JOSEPH PLATEAU
YEAR 1992
COUNTRY NETHERLANDS



CATALOG NO 0127
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER FRED BOWER
YEAR 1997
COUNTRY USA



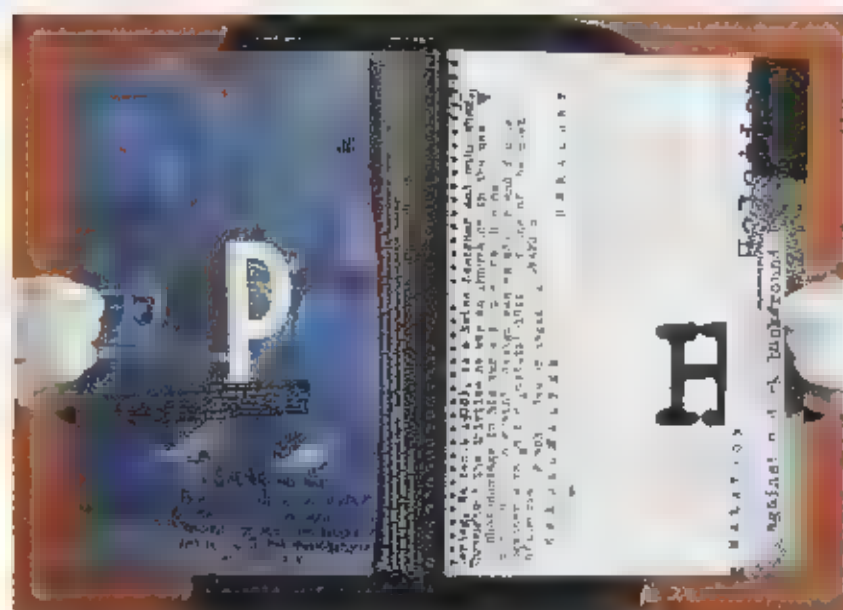
CATALOG NO 0128
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER SLOY/DAVE NICHOLS
YEAR 1992
COUNTRY USA



CATALOG NO 0129
CATEGORY 4/5/6
TYPE MAGAZINE
DESIGNER/SUBMITTER KYUNG-AN IANG
YEAR 1997
COUNTRY KOREA



CATALOG NO 0130
CATEGORY 3
TYPE ENVELOPE
DESIGNER/SUBMITTER CACTUS NETWORK
YEAR 1997
COUNTRY ENGLAND



CATALOG NO 0131
CATEGORY 1/3/4/5
TYPE BROCHURE
DESIGNER/SUBMITTER EDWARD CEHOVIN
YEAR 1997
COUNTRY YUGOSLAVIA (FORMER)



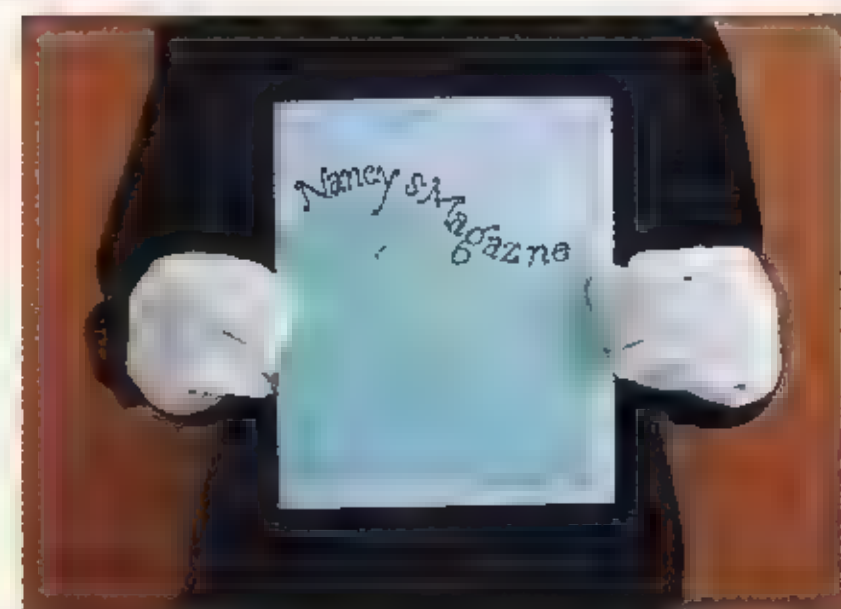
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TYPE CATALOG
DESIGNER/SUBMITTER YANEK LONTEF
YEAR 1997
COUNTRY ISRAEL



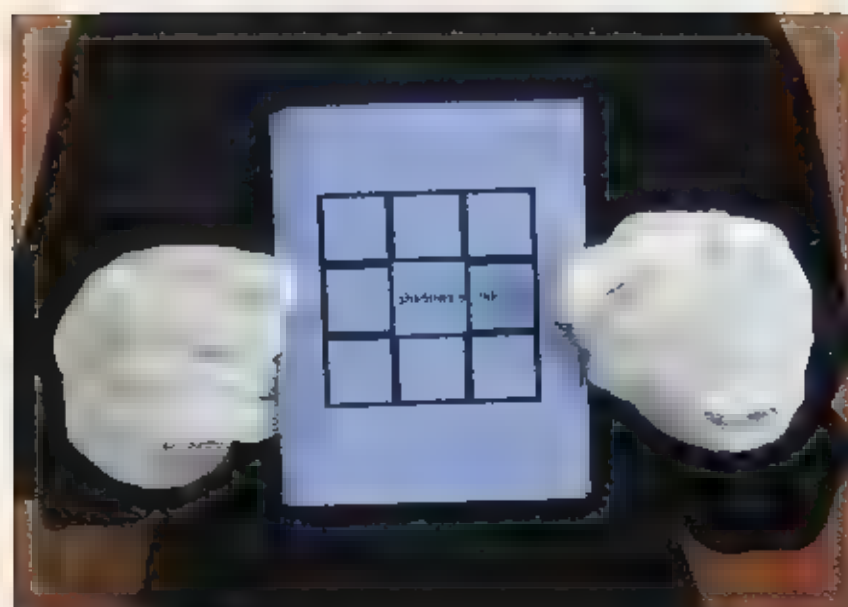
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CATEGORY 2/6
TYPE BROCHURE
DESIGNER/SUBMITTER MARC NAGTZAAM
YEAR 1998
COUNTRY NETHERLANDS



CATALOG NO 0134
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER DAN E. NORRIS/AARON MOSS
YEAR 1997
COUNTRY ENGLAND



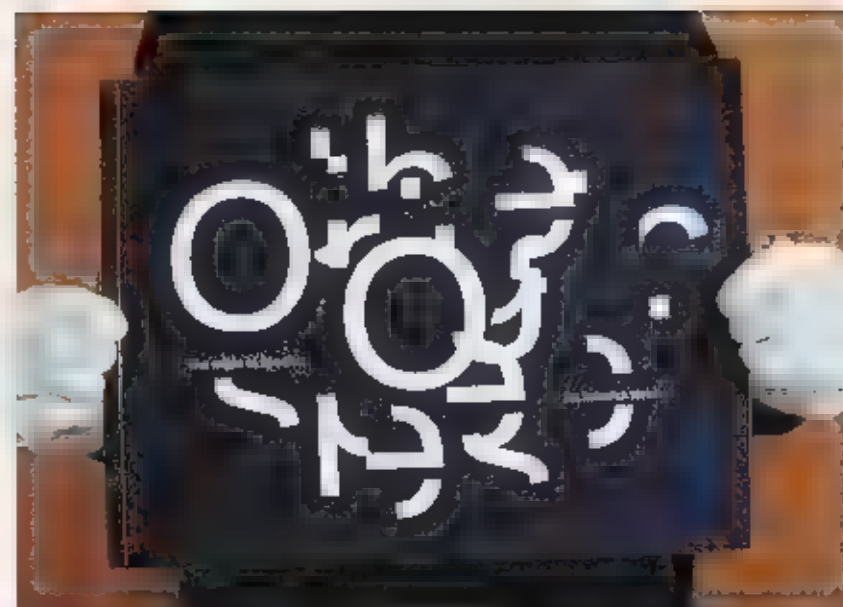
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TYPE MAGAZINE
DESIGNER/SUBMITTER NANCY BONNELL KANGAS
YEAR 1994
COUNTRY USA



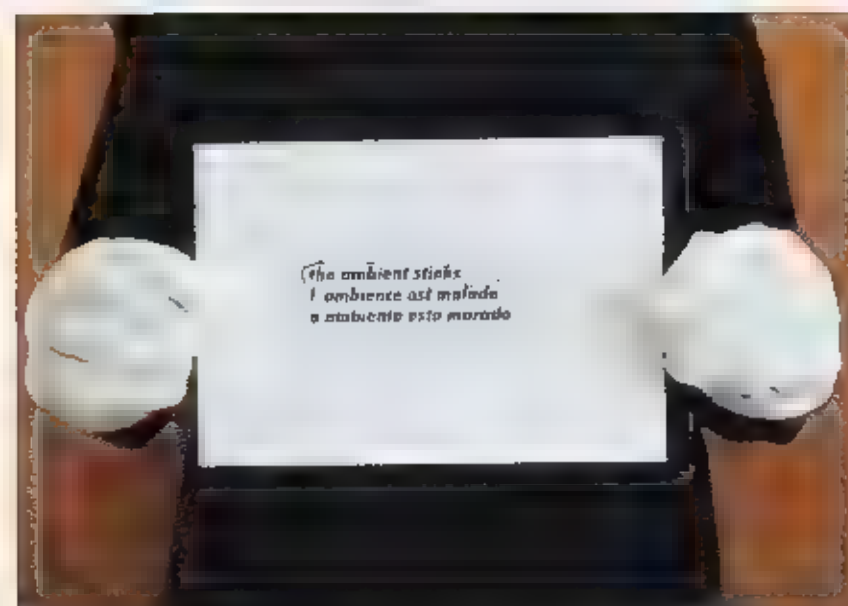
CATALOG NO. 0136
CATEGORY 2/4
TYPE BROCHURE
DESIGNER/SUBMITTER KALI NIKITAS
YEAR 1997
COUNTRY USA



CATALOG NO. 0137
CATEGORY 1/3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER CHRISTIAN HOPER/ALEX RUTTERFORD
YEAR 1997
COUNTRY ENGLAND



CATALOG NO. 0138
CATEGORY 2/4
TYPE BOOK
DESIGNER/SUBMITTER MARJANNE VAN HAM
YEAR 1993
COUNTRY NETHERLANDS



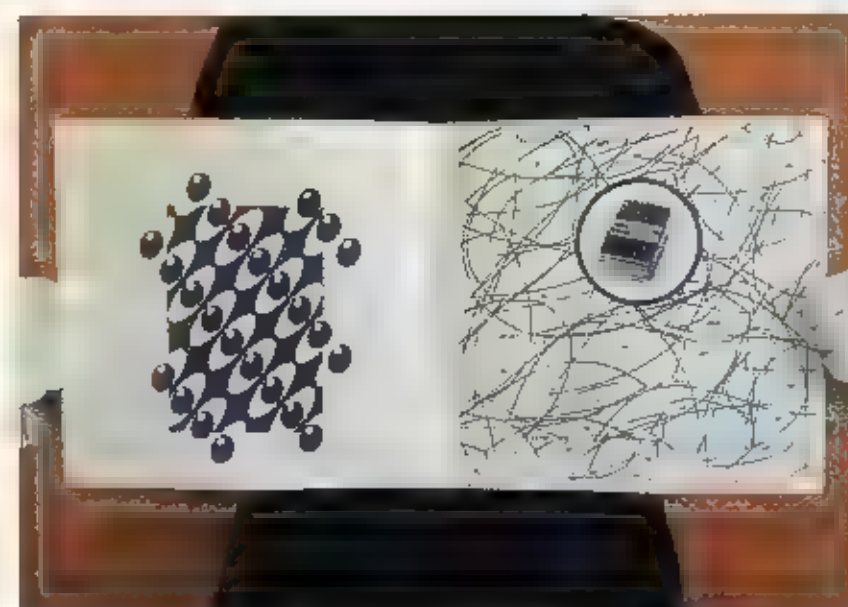
CATALOG NO. 0139
CATEGORY 2/6
TYPE BROCHURE
DESIGNER/SUBMITTER PEDRO BERNARDO/PEDRO FACAO
YEAR 1995
COUNTRY PORTUGAL



CATALOG NO. 0140
CATEGORY 4/6
TYPE CATALOG
DESIGNER/SUBMITTER ANDREW BALVELT
YEAR 1997
COUNTRY USA



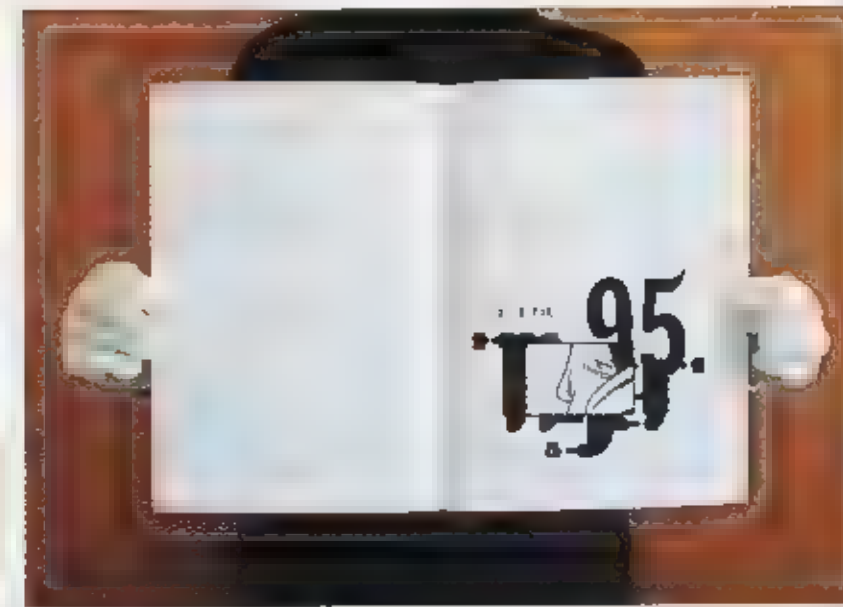
CATALOG NO. 0141
CATEGORY 3/6
TYPE MAGAZINE
DESIGNER/SUBMITTER MADAM X
YEAR 1993
COUNTRY USA



CATALOG NO. 0142
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER STEVE GARRETT/MATT FEY/ED WANTUCH
YEAR 1994
COUNTRY USA



CATALOG NO. 0143
CATEGORY 1/5/6
TYPE BOOK
DESIGNER/SUBMITTER PHILIP ZIMMERMANN
YEAR 1993
COUNTRY USA

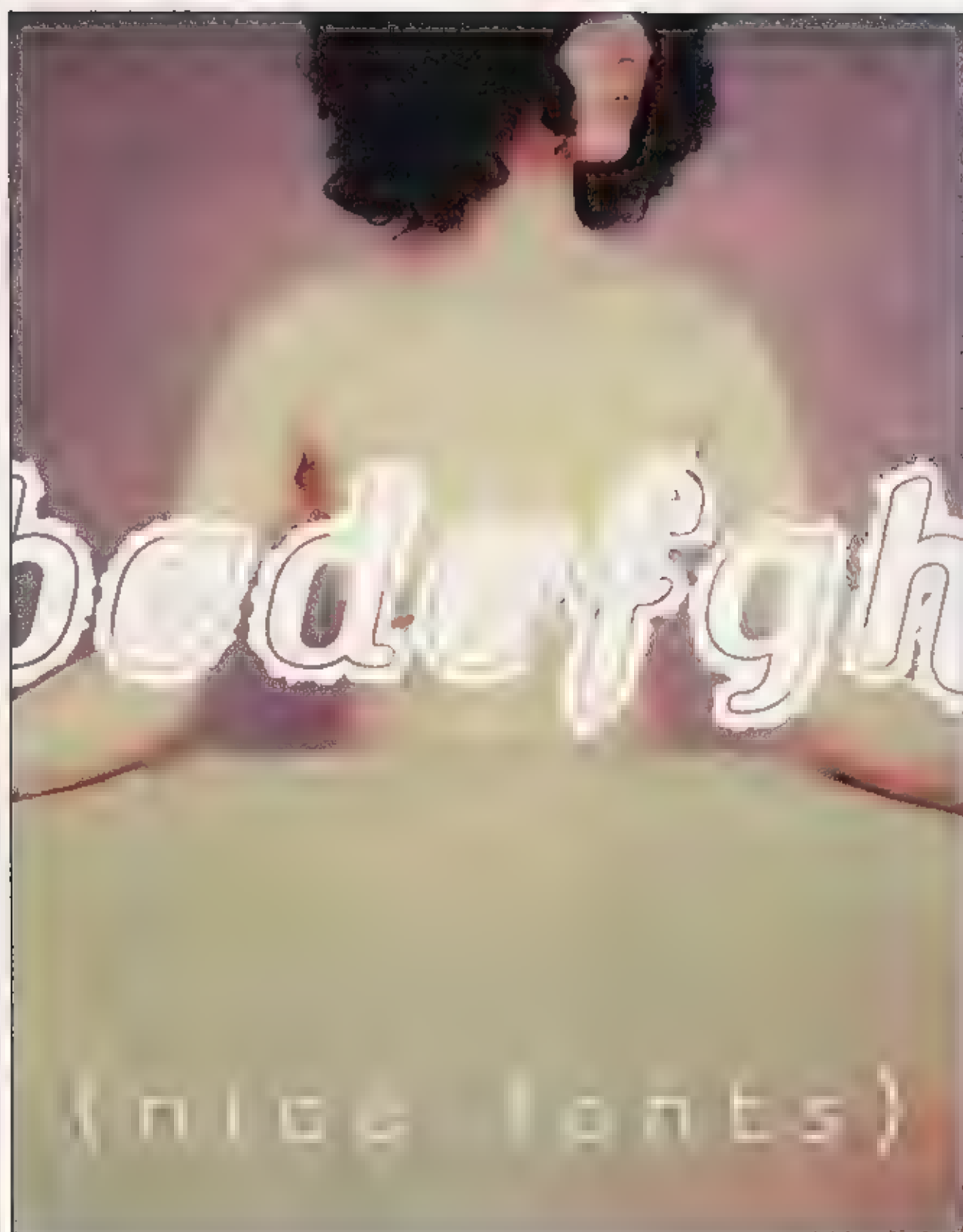


CATALOG NO. 0144
CATEGORY 3
TYPE CATALOG
DESIGNER/SUBMITTER MARA CH
YEAR 1995
COUNTRY PORTUGAL

THE LAST WAVE

TRAVELING COLLECTION

BATCH 16



typographic personality

PART I: BEAUTY

Typefaces, much like the people who use them, have distinctive personality traits.

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FORMATION
FOURFORTY
INVOICE
MAETL
MECHANICAL
OCRJ/OCRK
PLATFORMS
REFLECTOR
SAARIKARI

SCREENOPHEAD
SHIFTY
STICK26
SUBITO
TRISECT
TRYPTOMENE
ULTRAMAGNETIC2
UNISECT
WRONGWAY
XERXES

III

matthew desmond + joseph kral + michael cina = test pilot collective 3010 hennepin ave s. suite 159 minneapolis, mn 55408

FONTS POSTER

EMIGRE

S MAGAZINE

MULTI-MEDIA

PRODUCT

MOUSE PADS

BOOKS MUSIC

CATALOG

CDS CASSETTES

SOLEX

SOLEX BOLD 14/18 PT

SOLEX REGULAR 14/18 PT

ZUZANA LICKO'S LATEST TYPEFACE FAMILY, SOLEX, IS HER FIRST RELEASE IN NEARLY two years. It is a more conservative and studious exploration of the industrial sans serif genre and its past than she has undertaken before. Licko has allowed herself to be lured by ideas that have interested many a type designer while maintaining a footing in her own ideas and using her own methods to express them. Readers who are familiar with her work will also see that Solex is in keeping with Licko's curious name choices. She has a penchant for giving her typefaces one-word names that end with x, such as Elektriz, Lunatix, Matrix, Triplex, Variex....

SOLEX BOLD 12/16 PT

SOLEX REGULAR 12/16 PT

SEASONED TYPE DESIGNERS TEND TO FALL BACK ON OLD WAYS. SOME HABITS ARE EVIDENT IN THE design work and some are not. Much has to do with the way a type designer perceives letterforms and brings them to life as type. In Solex, traces of Licko's recent sans serif types, such as Base and Tarzana, can be seen. There are some very clear carry-overs, such as the way Licko tends to taper or turn the stub of a stem where it sprouts from a bowl, and the way she chooses to emphasize distinct geometric verticality in the shapes of counters. Both are familiar themes.

SOLEX BOLD 10/14 PT

SOLEX REGULAR 10/14 PT

INEVITABLY, WHEN A TYPE DESIGNER HAS ALREADY designed several sans serif faces, personal biases become noticeable. In any survey of this sort, a certain amount of redundancy is to be expected. It's practically unavoidable. This is typical, too, when an artist uses a limited palette, as Jeffery Keedy observed about Licko's work in the foreword to *Emigre: Graphic Design into the Digital Realm* (1993).

SOLEX BOLD 8/12 PT

SOLEX REGULAR 8/12 PT

SINCE SANS SERIF TYPES ARE UNADORNED AND SPARE, THEY normally allow for fewer design possibilities than serif types. This tends to be true in the limited domain of text, but not in the larger domain of display, which is where and why sans serif types were born. When designing a sans serif type specifically for text, there is not enormous latitude for experimentation, partly because there are no serif structures to design and test. Thus, there are altogether fewer details than one finds in a serif type. As a result, actual innovations are rare and repetitions are commonplace. Paradoxically, though, the array of sans serif types that could be considered marginally suitable for text is wider than the array of serif types considered marginally suitable for text – particularly with respect to weight, width, and proportion.

BECAUSE OF THEIR DISPLAY ORIGINS, SANS SERIF TYPES ARE LESS bound to scholarly custom than types cut purposely for extended texts. And, even though sans serif types sometimes do prove useful for short blocks of continuous reading, sans serif types are not *infinitely* useful for long tracts. They're not deeply rooted in the larger reading tradition. After all, sans serif types have existed for barely one-third of typographic history. They are still young, by antiquarian standards. Yet, despite their youth and their seemingly limited range of traditional uses, evidently, no one designer of sans serif types has explored all corners of the existing territory. Moreover, few designers have independently explored as many corners as Licko has, and even fewer have personally mapped as many new ones.

HISTORICAL BACKGROUND & TERMINOLOGY

The first known specimen of sans serif type appeared in 1816, in England. It was called "egyptian" – not "sans serif" as we would refer to it today. Subsequent sans serif types issued by English foundries were called "grotesque." Similarly in Germany, early sans serif types were known as "grotesk." In America, serifless types came to be known widely but confusingly as "gothic." It was a poor choice of words for the American typographic lexicon, since the term also means "blackletter" – often dubbed "Old English" in the vernacular. (News Gothic and Franklin Gothic, two sans serif staples of the American newspaper industry for the better part of the last hundred years, are far from being Teutonic in origin. They could surely never be mistaken for the printing types Gutenberg used.)

SOLEX BOLD 9/13 PT

SOLEX REGULAR 9/13

SOLEX BOLD 6/9 PT

SOLEX REGULAR 6/9 PT

XERO COPY

GROTESQUE (SANS SERIF) TYPES HAVE A CHECKERED PAST. THEY ARE AMONG BOTH THE MOST *IMAGINATIVE* AND THE MOST *IMITATIVE* FACES CUT FOR EITHER TEXT OR DISPLAY TYPOGRAPHY.

SCHEIDT & CO.

Unlike the first roman types, which were made specifically for book printing, grotesque faces were made for use in advertising. Judging from old type specimen books, the range of deviation from prior typographic forms was far greater than the range of outright mimicry. It is important to remember that in the first part of the 19th century, grotesques constituted a new category of types: *a veritable frontier for adventurous type designers*. It was a field day for the peddlers of printed publicity. Referring to, and often copying, the early successful models was common practice, but there was still plenty of ground for new ideas to be tried.

SOLEX

IN A SENSE, SOLEX MARKS AN INTERSECTION OF IDEAS that grew from two or three separate periods of development over the past hundred years; yet Licko, in her investigation of formal design possibilities for Solex, referred to relatively few historical models. Inspiration for Solex reportedly came from two principal sources: one *general* and one *specific*.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&

ALTERNATE GOTHIC (1903)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&

BALER TOPIC (CIRCA 1950)

THE GENERAL SOURCE IS A CLASS OF SLIGHTLY condensed, rectangular, grotesque types made for newspaper ads and handbills. Most were cut after 1885, when an American inventor, Linn Boyd Benton, introduced and patented a pantographic engraving machine to cut punches and matrices. **Alternate Gothic** (1903), a popular stand-alone typeface, is a primary example of one style of grotesque produced in such a manner. **Standard Gothic** (1896), as well as **News Gothic** (1908), by extension, are both examples of series that included condensed styles that likewise became

popular and lasted well into the middle years of the 20th century. Later twentieth century examples include typefaces such as the condensed members of big, conceptual families like Folio, Eurostile, and Univers. Licko's typeface Modula Sans, modeled on a condensed oval; and Oblong (designed with Rudy VanderLans), a slab serif typeface modeled on a condensed rectangle, are worth mentioning, as well. They can be seen as Emigre's first steps in the direction of Solex, though they were both based on earlier bitmap fonts, not on metal typefaces, *per se*.

SOLEX BLACK 14 4 PT

SOLEX BLACK 14 4 PT

THE SPECIFIC SOURCE OF INSPIRATION

for Solex dates from the 1950s. It is a typeface called **Bauer Topic** (a.k.a., **Steile Futura**) designed by Paul Renner, who also designed the larger and more influential Futura series more than 20 years earlier. Topic, however, bears little resemblance to other members of the Futura family. Futura is a sans serif typeface series of classical, yet geometric, proportions and widths. Topic is a design that has characters of relatively even widths. Renner sought to replace the roman widths with mechanical looking, static ones. It was an attempt to make his type modern and modular. A direct descendent of Bauer Topic is a digi-

tal font family called **Tasse** (Font Bureau, 1994). Tasse is essentially a large set of weight and width variations on the upright version of Bauer Topic. Solex, by comparison, is a font family that includes both roman and italic variants. In Solex, Licko has preserved the lone foot serif introduced by Renner at the base of many italic characters: a, d, h, k, l, m, n, u; and has added others where Renner did not: i, x. Licko has also introduced a head serif on letters where Renner put none: i, l, x. The added head serifs give Solex a trait often associated with monospaced fonts and typewriter faces, and give the i, l, and x two apiece.

Reminiscent of Italy AN AGRICULTURIST

BAUER TOPIC ITALIC (CIRCA 1953)

SOLEX BLACK ITALIC 54 PT

Looking at the italic

SOLEX BLACK 14 20 PT

v, w, y, and seeing how the three shapes relate to one another, one is again reminded of similar variety in *Modula*. The shapes don't strictly follow one another. Note also that the *r* in Solex Black relates less closely to the *r* in the other weights of Solex, but it seems very similar to the *r* in *Base*. There are, to be sure, several broader comparisons to be made. In Solex, there is obviously a lot of the superellipticality seen in condensed versions of Roger Excoffon's *Antique Olive*: the rather acute bends, plus the verticality of the clipped terminals on *C, G, and S*, for instance. Likewise, Solex revisits postmodern themes seen in Erik Spiekermann's digital milestone, *Meta Sans*, and its cousin, *Officina Sans*. In both Licko's and Spiekermann's designs we find a measure of rigidity, linearity, and noncalligraphic monotone. Indeed, Solex even shows faint signs of going in the direction of Matthew Carter's text series, *Bell Centennial*, with respect to the narrow (almost trapezoidal) bowls, slimmed interior strokes, and prominent traps. All the same, Solex has a look of its own in text settings, and it will likely find a place for itself among numerous other condensed grotesques in the years ahead.

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SOLEX
REGULAR
WITH
OLD STYLE
AND
LINING
NUMERALS

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 / 0123456789

&\$¢£¥€%‰ÀÁÂÃÄÅÇÈÉÊËÌÍÎÏÑÒÓÔÕÖÙÚÛÜÝàáâäåæçèéêëìíîïñòóôõöøùúûüÿſſ†‡
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SOLEX
REGULAR
ITALIC
WITH
OLD STYLE
AND
LINING
NUMERALS

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 / 0123456789

&\$¢£¥€%‰ÀÁÂÃÄÅÇÈÉÊËÌÍÎÏÑÒÓÔÕÖÙÚÛÜÝàáâäåæçèéêëìíîïñòóôõöøùúûüÿſſ†‡
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SOLEX
BOLD
WITH
OLD STYLE
AND
LINING
NUMERALS

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 / 0123456789

&\$¢£¥€%‰ÀÁÂÃÄÅÇÈÉÊËÌÍÎÏÑÒÓÔÕÖÙÚÛÜÝàáâäåæçèéêëìíîïñòóôõöøùúûüÿſſ†‡
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SOLEX
BOLD
ITALIC
WITH
OLD STYLE
AND
LINING
NUMERALS

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 / 0123456789

&\$¢£¥€%‰ÀÁÂÃÄÅÇÈÉÊËÌÍÎÏÑÒÓÔÕÖÙÚÛÜÝàáâäåæçèéêëìíîïñòóôõöøùúûüÿſſ†‡
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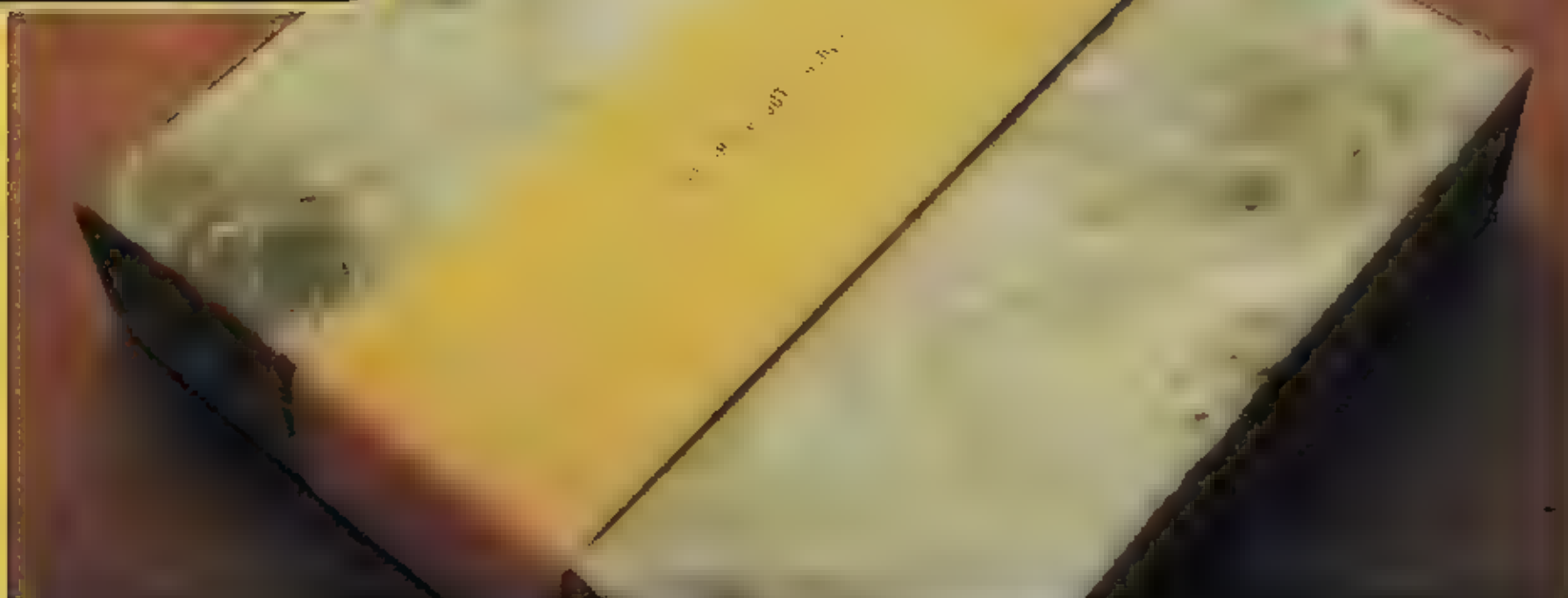
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| HONEY BARBARA FEEDLOTLOOPHOLE (CASSETTE ONLY) | STEPHEN SHEEHAN INNOCENCE AT WILL (CD ONLY) | |
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Download and listen to music samples of Emigre CDs,
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THE APOLLO PROGRAM EMIGRE T-SHIRT
Printed in black and yellow, on front only, on a
100% white cotton T-shirt
Designed by Elliott Peter Earls
S, M, L & XL \$15.00

**DESIGN IS
A GOOD IDEA**

www.emigre.com

DESIGN IS A GOOD IDEA T-SHIRT
Printed in white and dark blue, on front only,
on a 90% cotton/10% polyester
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S, M, L & XL \$15.00

Emigre

EMIGRE SCRIPT LOGO T-SHIRT
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S, M, L & XL \$15.00



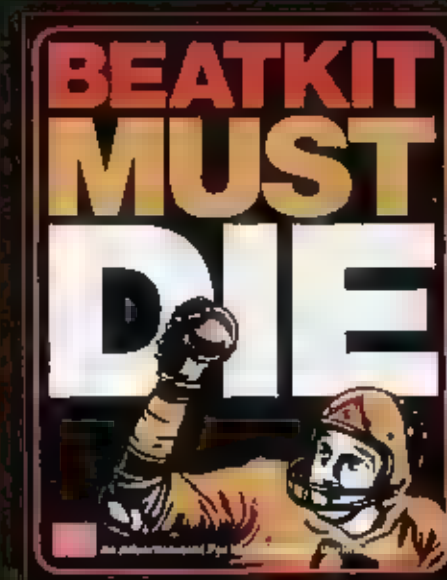
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on a 100% cotton bluestone T-shirt
Designed by House Industries
S, M, L & XL \$17.00



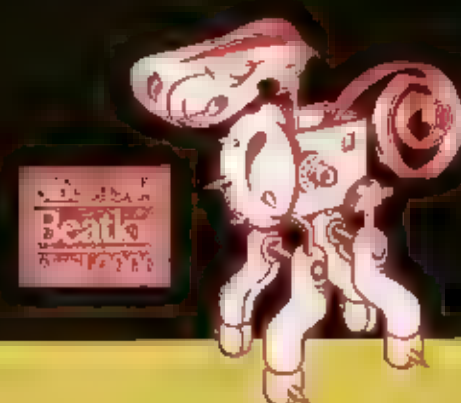
SPECIAL OFFER FROM EMIGRE THE BEATKIT POSTER SET

Three posters designed by Shawn Wolfe
Set includes Panic Now, Beatkit Must Die and Remover Installer posters, shown here.
An advertisement for its own future uselessness, yet suitable for framing.
Offset printed on uncoated stock, each poster measures 17 x 22 inches.

\$20

WHILE SUPPLIES LAST

To order call 1-800-944-9021
or go to www.emigre.com





EMIGRE (EXHIBITION CATALOG)

Edited and designed by Emigre. Published by Drukkerij Rosbeek bv.

In February 1998 Emigre received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution that has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of Emigre was held at the Jan van Eyck Academy in Maastricht, Holland, and an accompanying catalog was published and printed by Drukkerij Rosbeek bv. The catalog, which was designed and compiled by Emigre, features essays by Rick Paynor and Lorraine Wild, a selection of quotes from back issues, as well as samples of Emigre's layouts and typefaces.

72 Pages, 7.75 x 7.75 inches, softcover with flaps, perfect bound \$20.00



EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM

Edited and designed by Emigre. Published by Van Nostrand Reinhold.

In 1984 Emigre magazine set out to explore the as-yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different, Emigre broke rules, opened eyes and earned its creators, Rudy VanderLans and Zuzana Licko, cult status in the world of graphic design. 96 Pages, 11 x 15 inches, softcover, over 300 illustrations, with commentary from VanderLans and Licko. Essay by Mr. Keedy.

Regular Edition: \$24.95

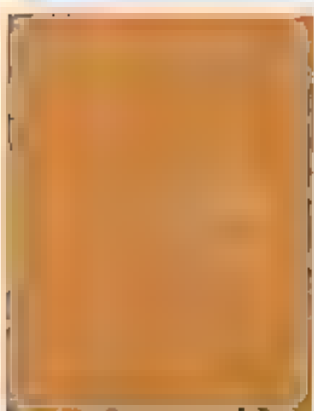
(2 item shipping rate)

Deluxe Edition: \$50.00

(4 item shipping rate)

The Deluxe Edition of the book is hand-signed by the authors and presented in a hand-made, cloth-covered slipcase.

Deluxe edition also includes The Emigre Music Sampler No. 3 CD.



EMIGRE MAGAZINE VOLUMES (#33-41 & 42-49)

Published by Emigre.

To celebrate the publication of its 50th issue Emigre put together 100 case bound sets (2 volumes each) containing "The Small Issues Series," Emigre 33 through 49. This collection of 17 issues gives a thorough and in-depth overview of the heated debates that raged throughout graphic design in the 1990s. These are also the issues that have won Emigre inclusion in the very first 100, the Chrysler Award for Innovation in Design, The AIGA Gold Medal Award, and the Charles Nypels Award for Excellence in Typography.

This set includes the "collectors" issues Emigre 38 and 42 (Regular price \$50 each), as well as the original type specimen booklets introducing Hypnopædia and The Apollo Program Font set.

For information about the content of each issue see The Emigre Catalog 99 01 or go to www.emigre.com

\$148.00 per set (Regular magazine value \$219.25)

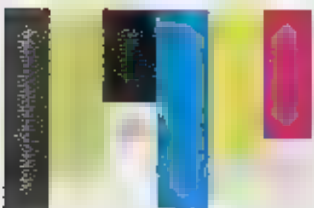


[****]

Four-Letter Word, or [****], is a magazine produced, designed, authored, and published by Thirstype. "FINK" is the second issue in a series of conceptual pop commentary that will focus on, look into, draw from, and fuck with, any and everything that captures the authors' attention. Better yet, [****] will allow the reader to indulge in excessive production values and maximum rejuvenation of the self.

Each edition will be limited to 1,000 copies.

32 Pages, 8.5 x 12.25 inches, velour softcover with embossed bunny logo. \$20.00



THE GOOD LIFE [BLISS IN THE HILLS]

A Thurst production.

Written and designed by Rick Valicenti for the Friends of Gilbert. This lush book is meant as "a mid-life celebration of turning forty-five, twenty-three years of marriage... and two years of working at home with family, friends, and the occasional glitch in the software." The book is "starring his family and friends in the hood." 24 Pages, 18 x 11.875 inches, softcover, including dye-cut transparent pages. Hand-signed by the creators.

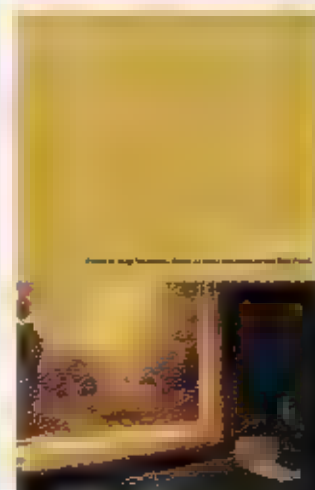
\$30.00



LOOKING CLOSER 2: CRITICAL WRITINGS ON GRAPHIC DESIGN

Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. Published by Allworth Press. Co-published with the AIGA.

Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestoes, reviews, editorials, and reportage by, among others, Robin Kinross, Tibor Kalman, Ellen Lupton, Katherine McCoy, Veronique Vienne, Zuzana Licko, Rick Paynor, J. Abbott Miller, Jon Wozencroft, Ellen Shapiro and Andrew Blauvelt. 272 Pages, 6.75 x 10 inches, softcover \$18.95



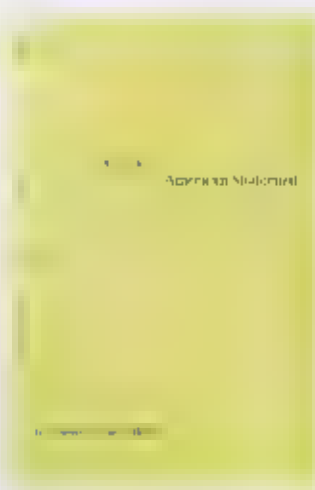
PALM DESERT

Published by Emigre

Palm Desert is the first book of photographs by Emigre magazine creator Rudy VanderLans. It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks and pays tribute to both Parks and Southern California. Somewhere between fact, fantasy and fiction, this book visualizes the environment evoked in Parks's 1968 composition "Palm Desert," and echoes his creative approach of blending classical, historical vernacular and environmental themes. The result is a mix of fan's tribute, documentary photography, impressionism, and experimental music review.

With essays by Brian Schorn and Kenneth FitzGerald. The book also includes a bonus music CD containing the original track "Palm Desert" by Van Dyke Parks, as well as three adaptations by Emigre recording artists Itchy Pet, Honey Barbara, and Elliott Peter Earls. Playing time 21 minutes.

96 pages, 5.5 x 8.5 inches, 75 full color and duotone photographs, cloth cover with blind emboss, case bound, with a CD attached in the back \$24.95



PAUL RAND: AMERICAN MODERNIST

By Jessica Helfand. Published by William Drenttel New York.

This book contains two long critical essays on Paul Rand, arguably the most celebrated American graphic designer of this century. Helfand explores Rand's particular form of modernism and his role in creating the new visual language which revolutionized American design as both an art and a business. Helfand offers fresh insights into Rand's passionate interests in the European avant-garde, his seminal influence on American design education, and the enduring relevance of his work for American corporations, most notably for IBM. This is the first book on Rand since his death in 1996, and brings to light fascinating contradictions that make his legacy all the more distinctive. Designed by William Drenttel and Jeffrey Tyson. Set in Filosofia. 86 Pages, 4.5 x 7 inches, paperback in dust jacket \$12.00



RUST BELT

Composed and Recorded by Orangeflux: Kristina Meyer and Matt Fey.

Rust Belt is graphic music, an expression of lyrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on Rust Belt use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the classical (ink pen, letter-press, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer). Guest artists include, Steve Gariepy, Patrick Dorey, Sam Meyer and Allen Parmelee. Limited signed and numbered edition. Only 468 copies pressed. The 24 page, visual recording is offset pressed in one color, slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold sleeve. Also included is a 12x36 inch, 2-sided, 2-color poster.

\$30.00



AND SHE TOLD 2 FRIENDS

Edited & designed by Kali Nikitas.

This catalog documents an exhibit held at Woman Made Gallery in Chicago, Illinois, in June 1996. And She Told 2 Friends celebrates the female network that exists within the global design community and seeks to acknowledge the link between contributions made by women and the support and admiration that exists among them. By inviting two women to submit work and asking each one to do the same, and so on, this exhibit curated itself. Each designer chose their own submission, and provided the text accompanying their work together with their reasons for inviting their two "friends." Includes work by Barbara Glauber, Rebeca Mendez, Denise Gonzales Crisp, Ellen Lupton, Robynne Raye, Lorraine Wild and others. 44 Pages, 9.25 x 13.125 inches, softcover, perfect bound \$9.95



SOUL DESIGN

Works by 18 Graphic Designers

Curated and produced by Kali Nikitas

This exhibition and catalog gave designers, who are often restricted by client obligation, creative freedom and the opportunity to use their skills to communicate something rooted in their own history. Eighteen graphic designers were invited to submit one project-specific piece celebrating someone who has had a profound and meaningful effect on their life. Includes work by Allen Hori, Gail Swanlund, Jan Jancourt, Mike Kippenhan, Sara Cambridge and others, as well as essays by Arthur Redman and Rob Dewey.

40 pages, 11 x 17 inches, paperback. \$15.00

BOOKS

BY DESIGNERS, FOR DESIGNERS



50 QUESTIONS 50 ANSWERS

Published by 124/3

This booklet was published on the occasion of "Emigre in Istanbul: An Exhibition of Typographic Design." Featuring a lengthy interview with Emigre's Rudy VanderLans presented in both Turkish and English. Produced and designed by Turkish designer Esen Karol. 48 pages, 5.75 x 7.875 inches, paperback in dust jacket. \$12.00



NEW!

CHEW ON IT: NEW GENRE HYBRID LANGUAGE

Edited by Jon Jicha and Deborah Littlejohn

Designed by Deborah Littlejohn

Chew On It: New Genre Hybrid Language is the result of documentation, writing, and re-presentation of elements within an exhibition bearing the same title at Western Carolina University in February 1999. The exhibition featured digital audio and video works by artists/designers Marion Delhees, Elliott Peter Earls, P. Scott Makela, Laurie Haycock-Makela, and Piotr Szchalski. These artists were invited because of their inherent interest in developing new connections between language, content, and culture. The publication extends this examination of language and the connections between traditional ranges of media information, and our associations with these new technological forms.

Essay by Jon Jicha and Deborah Littlejohn. Interview with Piotr Szchalski. 32 pages, 8 25 x 10.75 inches, over 100 illustrations, 36 in color, softcover. \$15.00



NEW!

THE CULTURE OF AESTHETIC POVERTY

Published by Titanium

Edited and designed by Kevin Grady, *The Culture of Aesthetic Poverty* is a collection of essays, poetry, and photographs exploring design and social responsibility. The book features contributions from architects Brenda Case Scheer and David Scheer, RES Media creative director Colin Metcalf, Interior Design Hall of Famer Arnold Friedmann, psychotherapist F. Patrick Grady, and renowned comic artist R. Crumb.

The book decries the lack of value placed on aesthetics in American society. "If aesthetics have any innate value," writes Metcalf, "it is as marketing tool. Designers are not to explore the leading edge of their professions. They are service dolts who are to fulfill a market agenda by simply providing the expected and facilitating sales projections."

64 pages, 5 x 7 inches, softcover.

\$12.00



NEW!

LESSONS IN URBAN EDUCATION: AN OUTDOOR PROJECT FROM SWALLOW PRESS (X2)

Published by Swallow Press (x2)

This is the original project that formed the basis for the visual essay created by Swallow Press (x2) for *Emigre* #53.

Using the streets and sidewalks of Portland as their stage, artist team Swallow Press (x2) strives to challenge traditional notions of art, ownership and authorship in the public sphere. *Lessons In Urban Education*, presented during the fall of 1999, was a city-wide campaign consisting of posters containing non-linear images and text meant to inject art into the everyday. 2000 posters were stapled to telephone poles and wild-posted throughout the Portland Metropolitan area encouraging viewers to play an active role in interpreting, decoding and understanding the six-part "story" they present. A limited number of posters remains and are available for purchase through *Emigre*.

Poster, 23.5 x 36 inches, offset printed on matte coated stock in full color on both sides, presented folded in custom designed envelope.

\$12.00

MULTI-MEDIA

BY DESIGNERS, FOR DESIGNERS



AUDIOAFTERBIRTH

Addictions+Meditations

Music and video by P. Scott Makela and Laurie Haycock. CD \$15.00



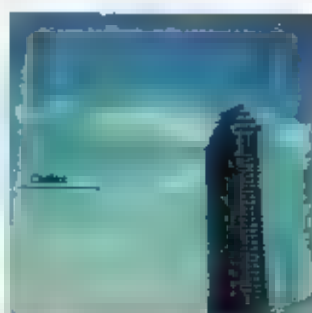
THE APOLLO PROGRAM

Throwing Apples at the Sun

Integrated composition of sound, images, poetry and QuickTime movies. Includes 11 fonts.

Designed and produced by Elliott Peter Earls at The Apollo Program. CD (Macintosh format only) \$20.00

Be sure to ask for a free copy of *Throwing Apples at the Sun* with any order of \$300 or more.



THE CODEX SERIES (NO. 1) TEMPORARILY SOLD OUT

Narrative exploration beyond the book

Somewhere between a compilation CD and a digital fanzine, *The Codex Series* is a laboratory that explores the digital medium through narrative, design and the interactive. Issue Number One features the work of Josh Ulm, Tree Axis, Orangeflux and Volumeone. "Flashcards" explaining each project's intention and a mini poster are included with each issue. CD (Macintosh format only) \$12.00

COMPACT DISCS



DREAMING OUT LOUD: MUSIC SAMPLER NO. 3

The third in a continuing series of music samplers released by Emigre Music. *Dreaming Out Loud* features previously unreleased tracks by Cindytalk (Featuring Gordon Sharp of This Mortal Coil fame), Honey Barbara, The Grassy Knoll (now signed to Verve Records), Supercollider and New York's U. CD includes 24-page booklet by Amy Gerstler and gail Swanlund, chronicling the nocturnal wanderings of a sleepwalker. \$9.95



DREAMING OUT LOUDER. ITCHY PET

For all you insomniacs, this is the second release in the *Dreaming* trilogy. From the same musical brain that sprouted *Every Good Boy* comes something quite different. Produced, written, performed, arranged and recorded by multi-instrumentalist Erik Deerly, *Itchy Pet* is a digital sampling extravaganza infused with heavy drum 'n' bass. Intricately composed and put together in Deerly's home studio on a Macintosh computer. CD in custom-made box with 16 page full color booklet, plus surprise. Designed by Rudy VanderLans (Only 500 boxed versions available) \$15.00

MOUSEPADS



FREE ONLINE PARKING

Mousepad

\$5.00 (Be sure to ask for a Free "F.O.P." Mousepad with any order of \$300 or more!)


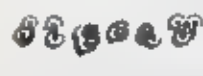




DESIGN IS A GOOD IDEA

Mousepad.

\$3.95

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| | Arbitrary \$65 | Sans Regular Sans Bold | Blockhead Illustrations \$59 |  372 illustrations | Dagma \$59 | Outline Extra Outline | |
| B | Backspacer \$59 |   | Brothers \$95 | Regular + Alternates <i>Super Slant + Alternates</i> BOLD + ALTERNATES  87 word logos & elements | E | Electrix \$65 | Light Bold |
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| | | | Vendetta \$95 | Medium Medium Italic | | |

LICENSING

Each Emigre font is sold as a fully licensed personal single output device or printer with 500 characters. All fonts are sold at the same location as the most others, few are which must be purchased at full price for each device. You may upgrade your existing font set to multiple copies. Please contact your distributor for a discount starting at 50 percent off for the first copy and ranging up to 95 percent off for the next 99 copies. The upgrade price is calculated as a percentage of the original purchase price.

Preview the Emigre font license agreement at www.emigre.com/EUL.html

EMIGRE FONT DESIGNERS

Typographers show their creativity in the design of typefaces. At Emigre, we have a way to make your typefaces. Emigre Fontstyle are available in software or as a direct download from the following designers.

| | |
|--|---|
| Mark Andresen Not Cas on | Emigre Flashtag |
| Jonathan Barnbrook Exocet Mason | Hyppocraea Mason Mason |
| Barry Deck Arbitary Sans Template Gothic | Modula Modula Modula |
| Eric Donelan and Bob Aufuldish Big Cheese ZettGlys | Nary Cakoon Cakoon ZettGlys |
| John Downer Brothers Cannon Tripex Vendetta | Indispr Solex Tarzana Totally Totally |
| Elliott Peter Earls Blue Eye Shadow Snowdropshadow | Univers Vendetta |
| Suburban Thyphoid Mary 3D Venus Double | P. Scott Makela Legionary |
| Edward Fella Fella Parts Dustiest | Conor Mangat Fella |
| Sibylle Hagmann Chola | Nancy Mazzei and Brian Kelly Bakspare |
| Frank Heine Modula Remedy | Miles Newlyn Democratic Missionary |
| John Hersey Blackhead Thingbat | Claudio Piccinini Dustiest |
| Jeffery Keady Keady Sans | Just van Rossum SignatureMaker |
| Zuzana Licko Base Base Cezar Dogma Extrix Emper | Rudy VanderLans Suburban |

ORDERING INFO

Orders received by 3 pm Pacific Standard time are shipped the same day. Fonts can be downloaded 24 hours a day via the Emigre on-line ordering system.

ORDER ON-LINE

[HTTP://WWW.EMIGRE.COM](http://www.emigre.com)

This is the most convenient way to order and you'll avoid font shipping costs.

ORDER BY PHONE

Charge your credit card or pay upon cold delivery, see shipping chart for details. Call 8-5 Pacific Standard time.

**PHONE: 916.451.4344 OR
800.944.9021 WITHIN THE U.S.A.**

ORDER BY FAX

Anytime

FAX: 916.451.4351

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Enclose payment by check or charge your credit card. All checks must be payable through a US bank, in US dollars. Mail to:

**EMIGRE, 4475 D STREET,
SACRAMENTO, CA 95819, U.S.A.**

GIFT ORDERS

Have an Emigre gift shipped directly to a friend. Simply fill out a separate form for each address on your gift list and indicate that it is a gift. We can even include a short message if you specify.

INTERNET ACCESS

[HTTP://WWW.EMIGRE.COM](http://www.emigre.com)

At the Emigre web site you can preview samples of fonts as well as full color images of Emigre magazine back issues, posters, and other projects. You can order all of these items on-line 24 hours a day. Fonts are available for immediate download and all other items are shipped the next business day. We provide a secure link for users with current versions of Netscape, AOL or Explorer browsers.

SINGLE FONT SALES

Emigre now offers single font sales when ordering on-line. Price per single font: \$39.

To order on-line, point your web browser to <http://www.emigre.com>.

Browse the Emigre site and find the font you'd like to order. Select the appropriate format, then click the "Add to Order" icon. This will take you to your shopping cart.

EMIGRE FONTS

Please specify format: Mac PostScript, Mac TrueType, or PC.

MACINTOSH SYSTEM REQUIREMENTS

Any Macintosh computer running System 6.0.3 or later, both PostScript and TrueType. Emigre Fonts are System 7 compatible. TrueType requires System 7 or later. Each package includes NFNT Screen Fonts Files, Printer Files, AFM Files, and installation directions.

IBM SYSTEM REQUIREMENTS

Any IBM/PC compatible running Windows 3.1 or Windows 95. TrueType Fonts are Windows 3.0 compatible with ATM (Adobe Type Manager). Each package includes TrueType, PFB, PFM, and AFM Files with IBM installation directions.

FONT VOLUMES SAVE 15-30%

The Apollo Program Font Set **\$149**

Base-12 / Base-9 volume **\$199**

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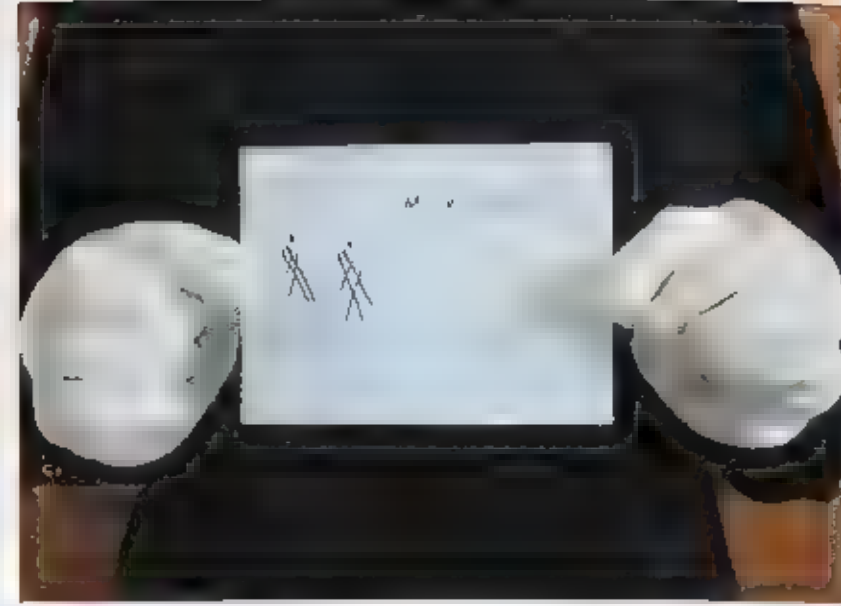
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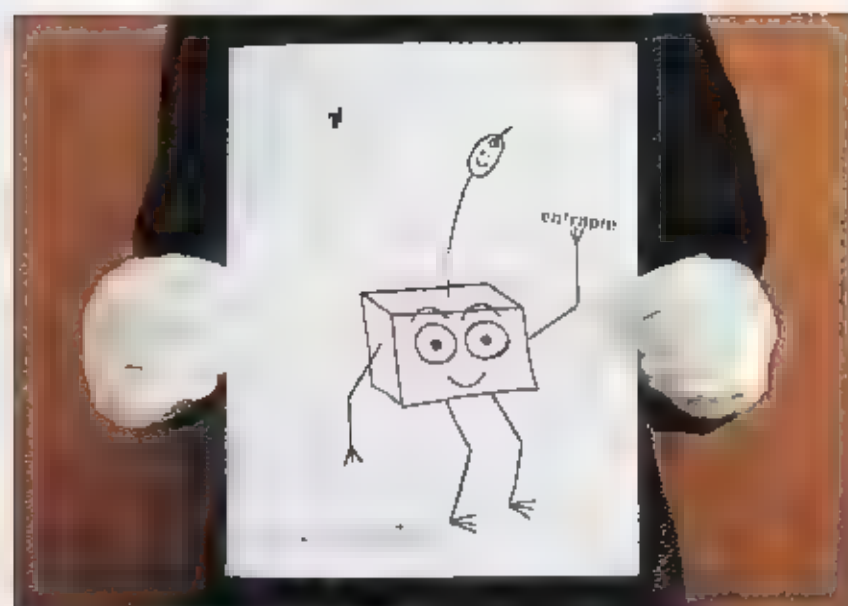
CATALOG NO 0145
CATEGORY 1/3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER KLAUS KELLER
YEAR 1993
COUNTRY GERMANY



CATALOG NO. 0146
CATEGORY 3
TYPE BROCHURE
DESIGNER/SUBMITTER DJ HEINZKILL
YEAR 1994
COUNTRY USA



CATALOG NO 0147
CATEGORY 2/3
TYPE BROCHURE
DESIGNER/SUBMITTER VICTOR MARGOLIN
YEAR 1994
COUNTRY USA



CATALOG NO 0148
CATEGORY 2/3
TYPE MAGAZINE
DESIGNER/SUBMITTER ALEX WERD
YEAR 1999
COUNTRY CANADA



CATALOG NO 0149
CATEGORY 5/6
TYPE BOOK
DESIGNER/SUBMITTER SUSAN KING
YEAR 1984
COUNTRY USA



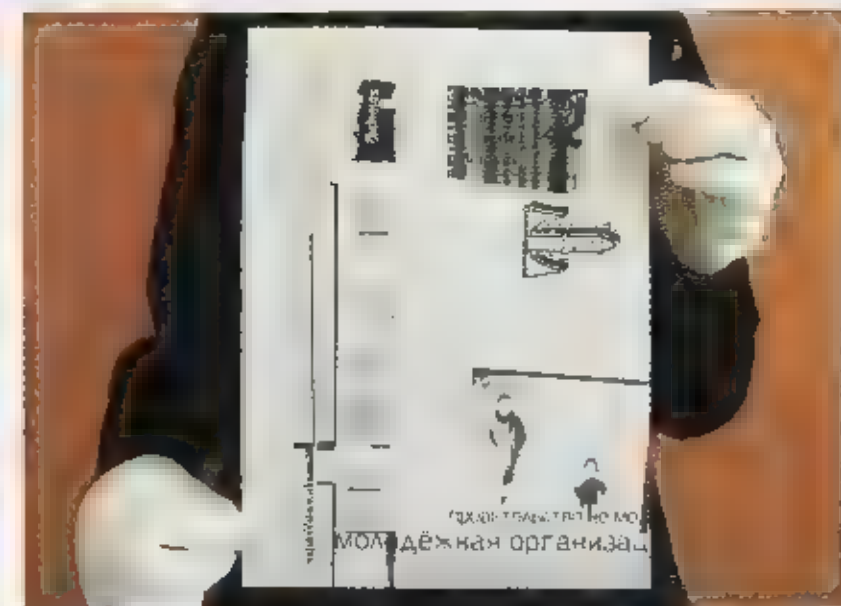
CATALOG NO 0150
CATEGORY 4/5
TYPE BOOK
DESIGNER/SUBMITTER CHESTER/THIRST
YEAR 1997
COUNTRY USA



CATALOG NO 0151
CATEGORY N/A
TYPE COOKIE CUTTER
DESIGNER/SUBMITTER ROBERT FARRELL HOLD
YEAR 1990
COUNTRY USA



CATALOG NO 0152
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER BRETT WARNOCK/PAT MORIARTY
YEAR 1997
COUNTRY USA



CATALOG NO 0153
CATEGORY 1/3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER MIK KAPICA/KLAUS KELLER
YEAR 1992
COUNTRY GERMANY

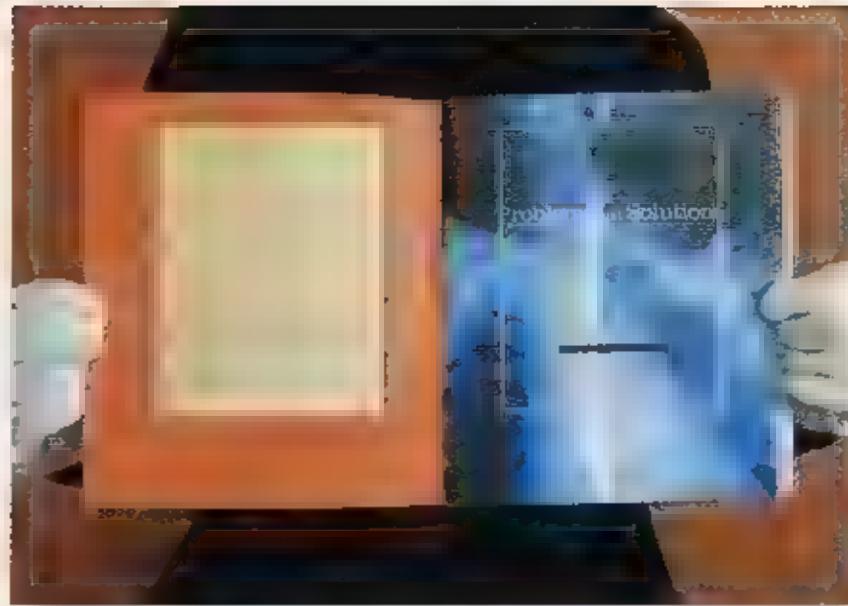
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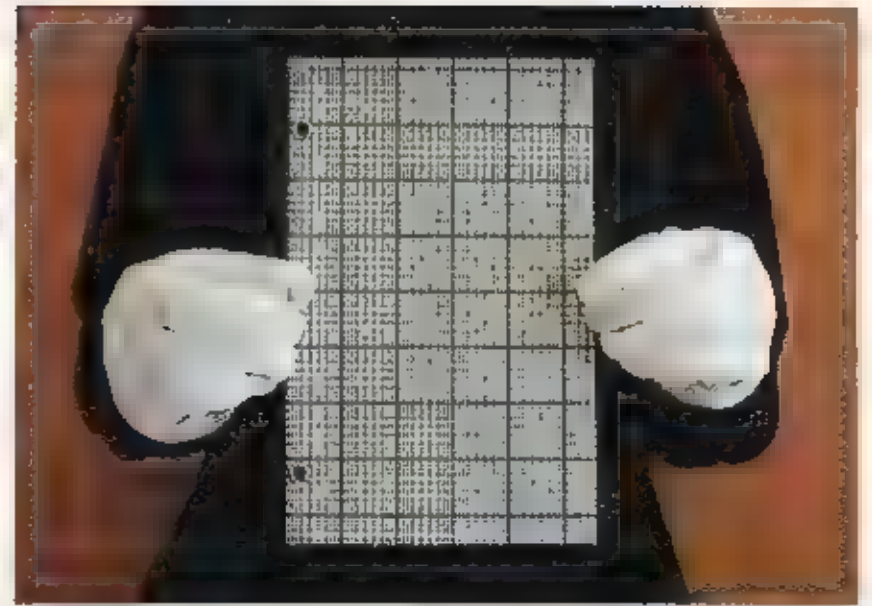
BATCH 17



CATALOG NO 0154
CATEGORY 2/4/5/6
TYPE BROCHURE
DESIGNER/SUBMITTER EGG
YEAR 1992
COUNTRY ENGLAND



CATALOG NO 0155
CATEGORY 2/6
TYPE CATALOG
DESIGNER/SUBMITTER LAURA LACY-SHOLLY/JAMES SHOLLY
YEAR 1992
COUNTRY USA



CATALOG NO 0156
CATEGORY 2/3
TYPE BROCHURE
DESIGNER/SUBMITTER HEATHER FERGUSON
YEAR 1994
COUNTRY USA



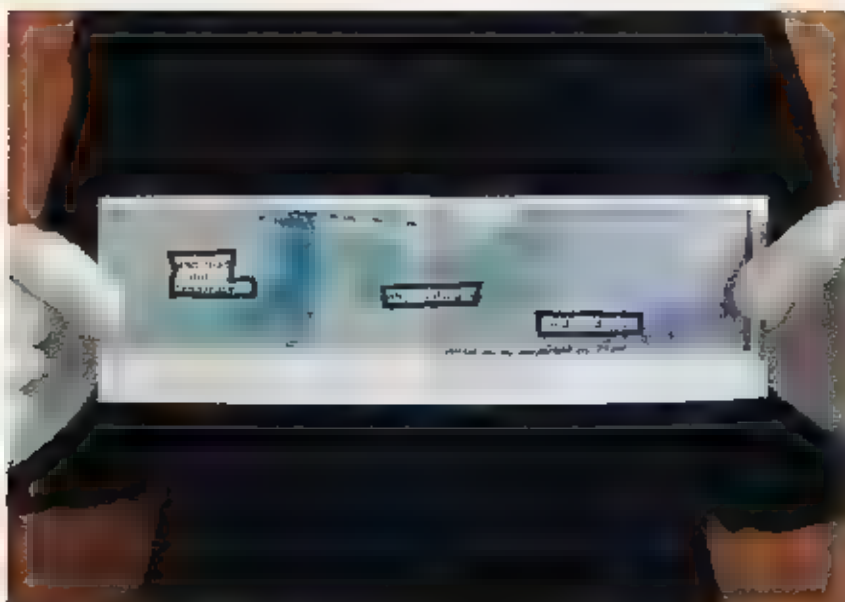
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CATEGORY 1/3/4
TYPE CATALOG
DESIGNER/SUBMITTER MARIACH
YEAR 1995
COUNTRY PORTUGAL



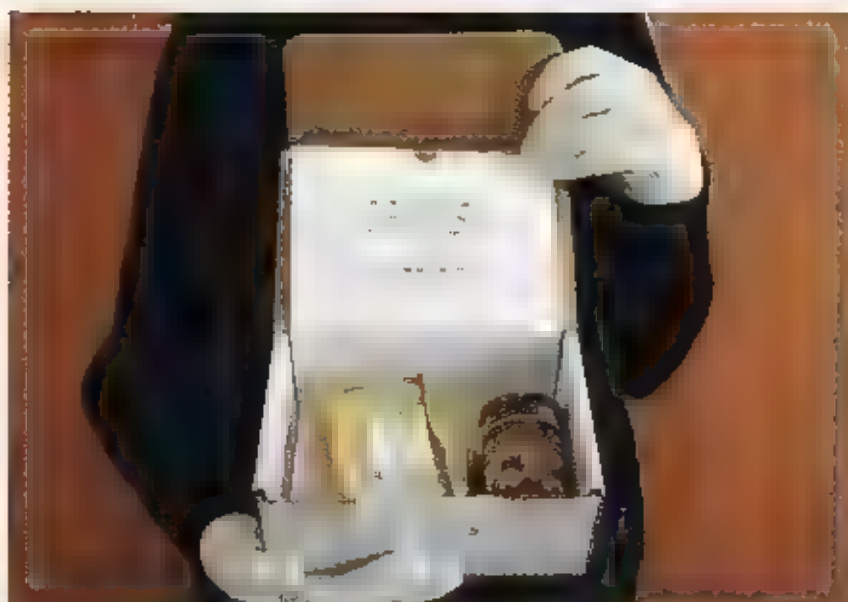
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TYPE BROCHURE
DESIGNER/SUBMITTER JEANNE DE BONT/HENK LAMERS
YEAR 1993
COUNTRY NETHERLANDS



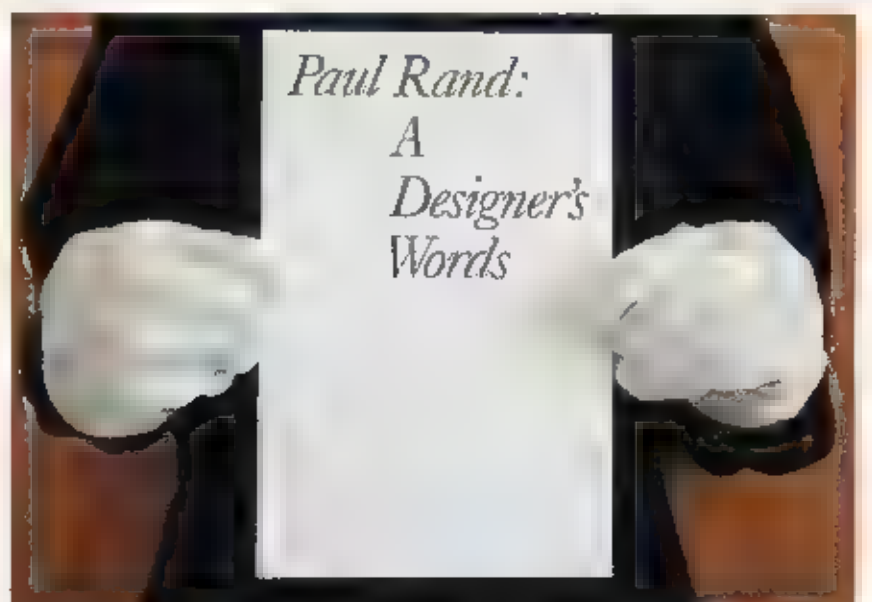
CATALOG NO 0159
CATEGORY 1/2/4
TYPE BROCHURE
DESIGNER/SUBMITTER UNIVERSITY OF HOLSTON GRAPHIC COMMUNICATIONS SENIORS
YEAR 1992
COUNTRY USA



CATALOG NO 0160
CATEGORY 3
TYPE BROCHURE
DESIGNER/SUBMITTER FRED BOWER
YEAR 1997
COUNTRY USA



CATALOG NO 0161
CATEGORY N/A
TYPE BOX
DESIGNER/SUBMITTER M&CO
YEAR 1990
COUNTRY USA



CATALOG NO 0162
CATEGORY 2/6
TYPE CATALOG
DESIGNER/SUBMITTER NATHAN GARLAND/STEVEN HELLER
YEAR 1998
COUNTRY USA



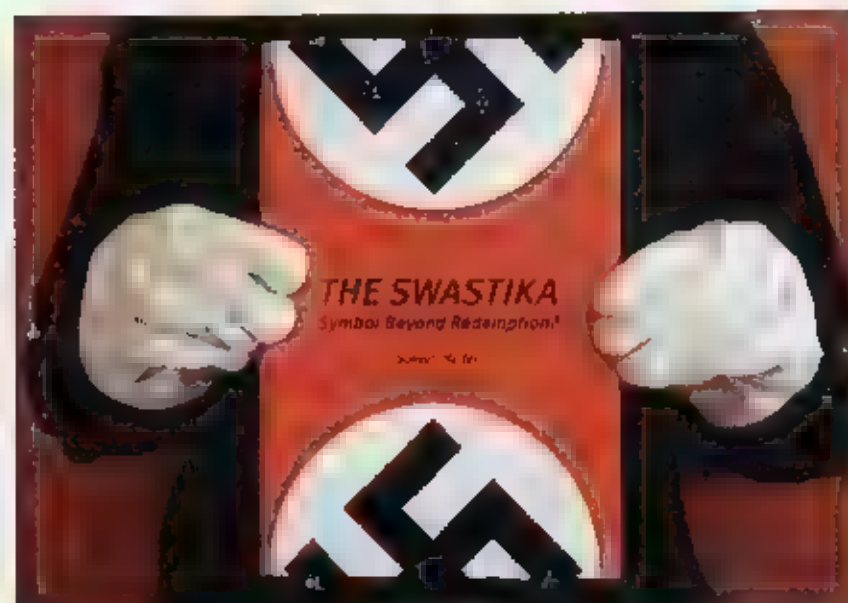
CATALOG NO.: 0163
CATEGORY: 6
TYPE: BOOK
DESIGNER/SUBMITTER: ANTENNA
YEAR: 1992
COUNTRY: FRANCE



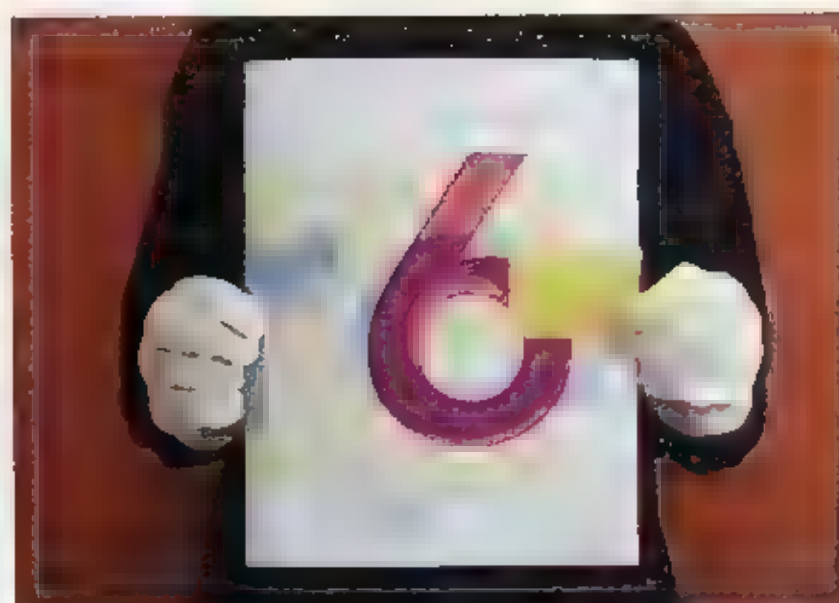
CATALOG NO.: 0164
CATEGORY: 2/5/6
TYPE: MAGAZINE
DESIGNER/SUBMITTER: KATIE SALEN
YEAR: 1995
COUNTRY: USA



CATALOG NO.: 0165
CATEGORY: 2/6
TYPE: BOOK
DESIGNER/SUBMITTER: THOMAS WALMRATH/GUDOLF HEFFELS
YEAR: 1995
COUNTRY: GERMANY



CATALOG NO.: 0166
CATEGORY: 4/6
TYPE: BOOK
DESIGNER/SUBMITTER: MIRKO LIC/STEVEN HELLER
YEAR: 2000
COUNTRY: USA



CATALOG NO.: 0167
CATEGORY: 1/4
TYPE: BROCHURE
DESIGNER/SUBMITTER: PROFORMA
YEAR: 1999
COUNTRY: NETHERLANDS



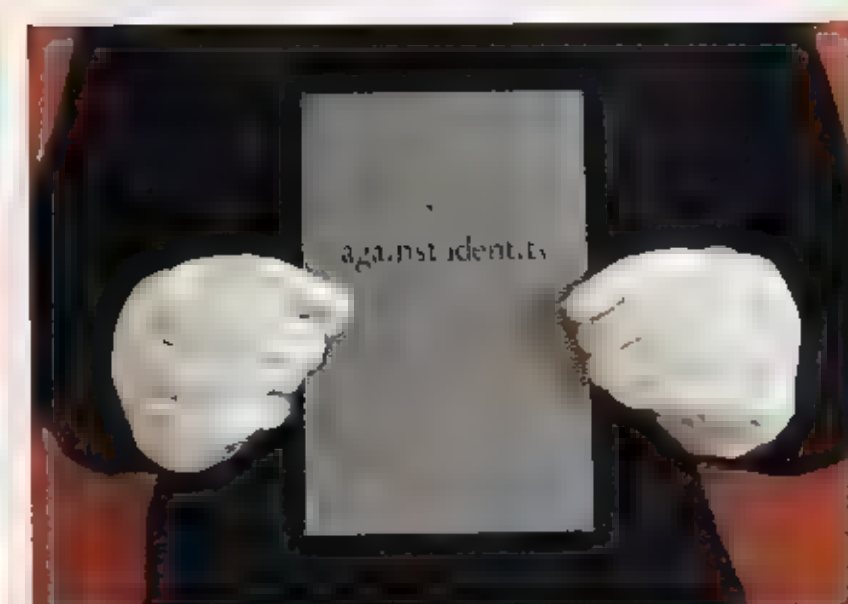
CATALOG NO.: 0168
CATEGORY: 2/3/6
TYPE: CD PACKAGING
DESIGNER/SUBMITTER: BRUCE LICHER
YEAR: 1994
COUNTRY: USA



CATALOG NO.: 0169
CATEGORY: 3
TYPE: CATALOG
DESIGNER/SUBMITTER: ELLIOTT PETER EARLES
YEAR: 1995
COUNTRY: USA



CATALOG NO.: 0170
CATEGORY: 4/6
TYPE: BOOK
DESIGNER/SUBMITTER: BRIAN SCHORN
YEAR: 1995
COUNTRY: USA



CATALOG NO.: 0171
CATEGORY: 6
TYPE: BOOK
DESIGNER/SUBMITTER: JESSICA HELFAND/WILLIAM DRENTTEL
YEAR: 1995
COUNTRY: USA

THE LAST WAVE

TRAVELING COLLECTION

BATCH, 19



CATALOG NO.: 0172
CATEGORY: 3
TYPE TOWEL
DESIGNER/SUBMITTER: BRUCE LICHER
YEAR 1997
COUNTRY: USA



CATALOG NO.: 0173
CATEGORY: 3
TYPE BROCHURE
DESIGNER/SUBMITTER: POST TOOL
YEAR 1993
COUNTRY: USA



CATALOG NO.: 0174
CATEGORY: 4/6
TYPE BROCHURE
DESIGNER/SUBMITTER: X PRESS ASSOCIATES
YEAR 1997
COUNTRY: ENGLAND



CATALOG NO.: 0175
CATEGORY: 2/6
TYPE BOOK
DESIGNER/SUBMITTER: VINCENT VAN BAAR
YEAR 1993
COUNTRY: NETHERLANDS



CATALOG NO.: 0176
CATEGORY: 1/4/5
TYPE BROCHURE
DESIGNER/SUBMITTER: NORTH CAROLINA STATE UNIVERSITY/
RAVENSBORNE COLLEGE OF DESIGN AND COMMUNICATION
YEAR 1993
COUNTRY: USA/ENGLAND



CATALOG NO.: 0177
CATEGORY: 2/6
TYPE BROCHURE
DESIGNER/SUBMITTER: PROFORMA
YEAR 1995
COUNTRY: NETHERLANDS



CATALOG NO.: 0178
CATEGORY: 1/6
TYPE NEW YEARS CARD
DESIGNER/SUBMITTER: STOLTZE DESIGN
YEAR 1995
COUNTRY: USA



CATALOG NO.: 0179
CATEGORY: 3/5
TYPE BOOK
DESIGNER/SUBMITTER: SIMON DAVIES/JAN VAN EYCK AKADEMIE
YEAR 1997
COUNTRY: NETHERLANDS



CATALOG NO.: 0180
CATEGORY: 3
TYPE MAGAZINE
DESIGNER/SUBMITTER: SAM PRATT
YEAR 1994
COUNTRY: USA

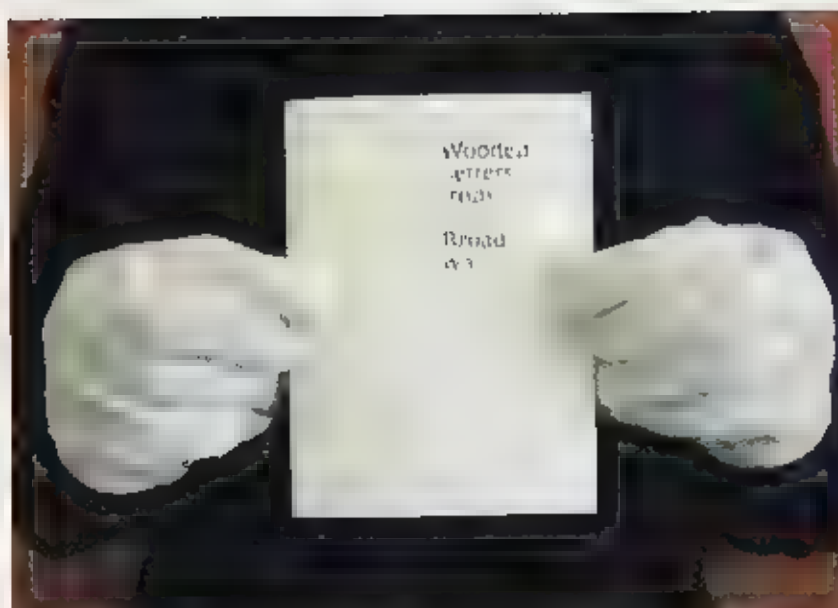
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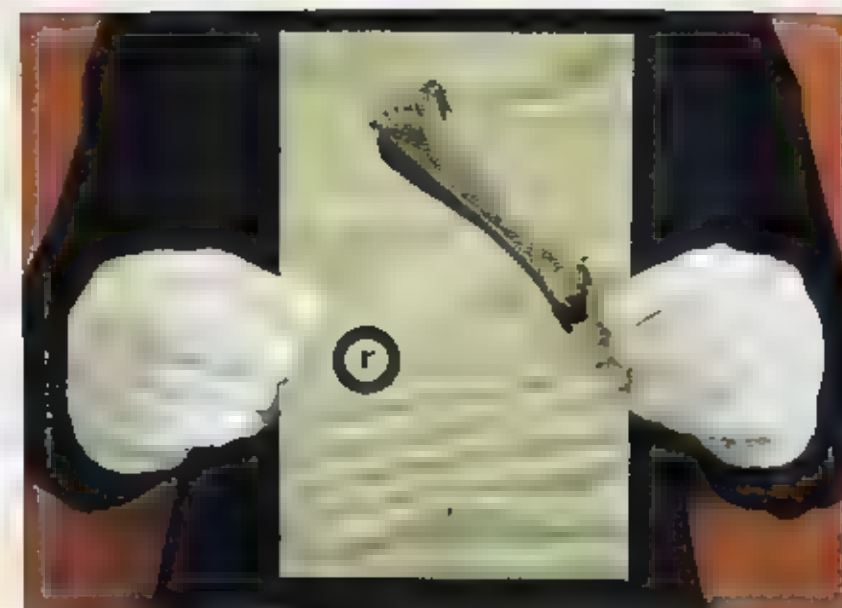
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CATALOG NO. 0181
CATEGORY 2/4/6
TYPE BROCHURE
DESIGNER/SUBMITTER DANIEL M. OLSEN
YEAR 1990
COUNTRY USA



CATALOG NO. 0182
CATEGORY 2/6
TYPE BROCHURE
DESIGNER/SUBMITTER CHUCK BYRNE
YEAR 1999
COUNTRY USA



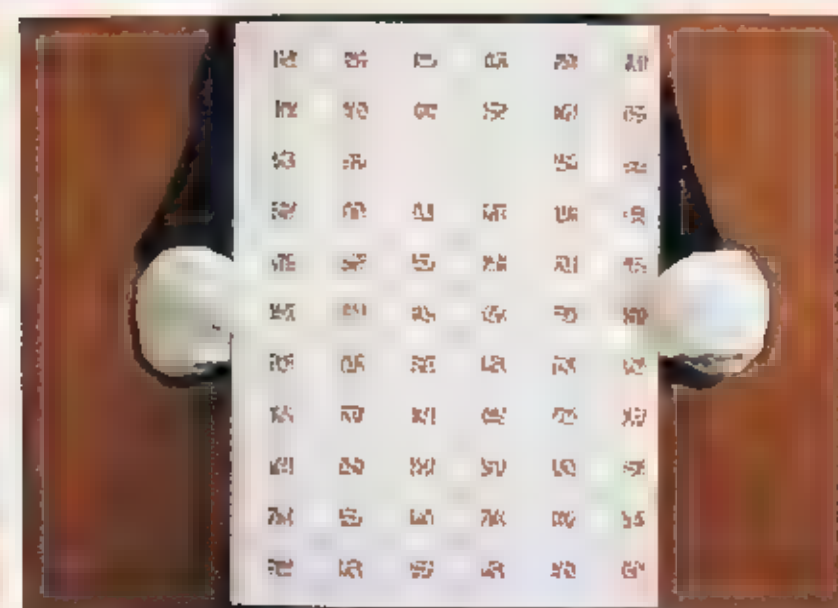
CATALOG NO. 0183
CATEGORY 4/6
TYPE FOLDER
DESIGNER/SUBMITTER TOM BONAURO
YEAR 1997
COUNTRY USA



CATALOG NO. 0184
CATEGORY 2
TYPE CATALOG
DESIGNER/SUBMITTER HENK ELENGA
YEAR 1990
COUNTRY USA



CATALOG NO. 0185
CATEGORY 6
TYPE CARD
DESIGNER/SUBMITTER TH RST
YEAR 1990
COUNTRY USA



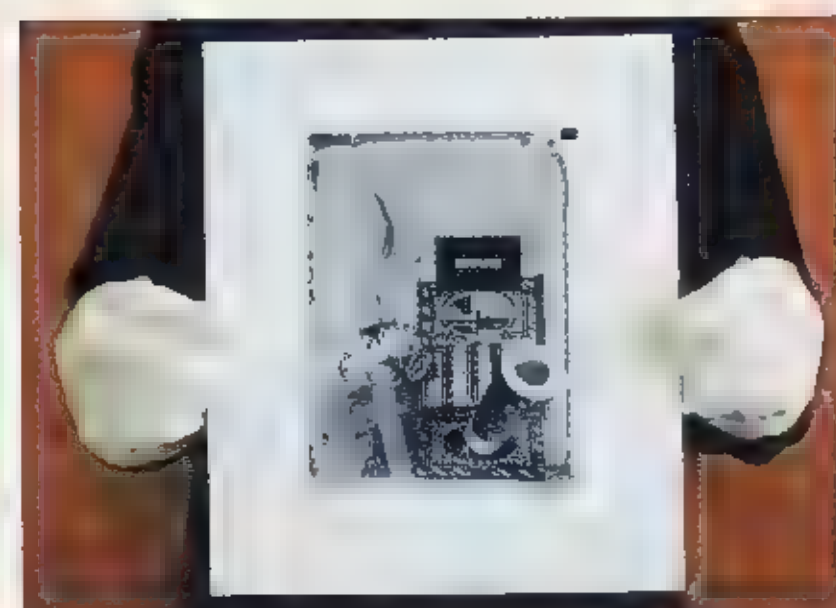
CATALOG NO. 0186
CATEGORY 2/6
TYPE BOOK
DESIGNER/SUBMITTER MIGROS MUSEUM
YEAR 1999
COUNTRY SWITZERLAND



CATALOG NO. 0187
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER UNKNOWN
YEAR 1987
COUNTRY USA



CATALOG NO. 0188
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER NANCY BONNEL-KANGAS
YEAR 1997
COUNTRY USA



CATALOG NO. 0189
CATEGORY 1/3/4
TYPE PRINT
DESIGNER/SUBMITTER JOHN WEBER
YEAR 1997
COUNTRY USA

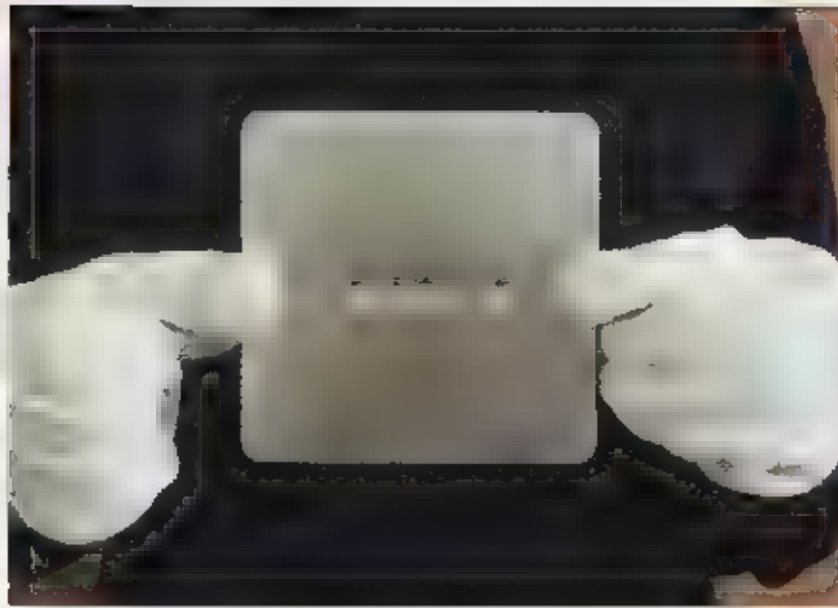
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BATCH 21



CATALOG NO 0190
CATEGORY 2/4/6
TYPE BROCHURE
DESIGNER/SUBMITTER NICK BELL
YEAR 1992
COUNTRY ENGLAND



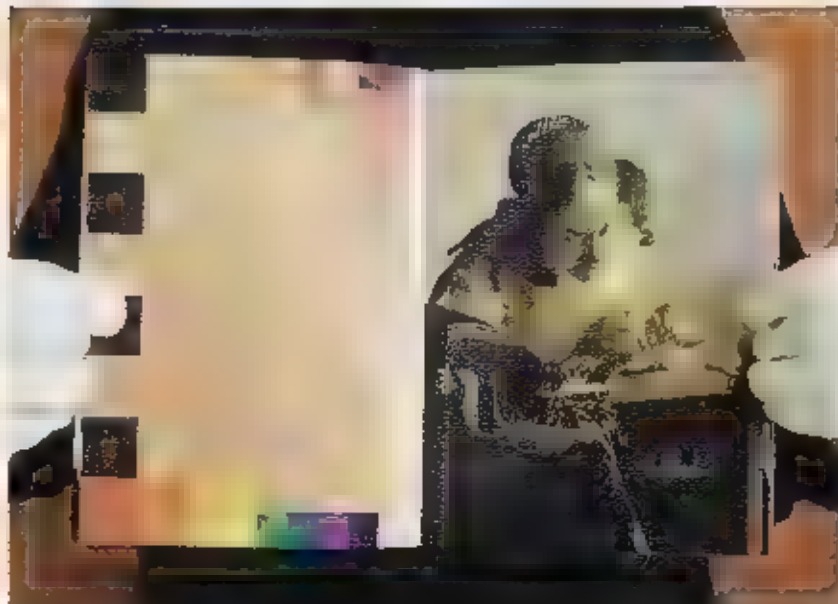
CATALOG NO 0191
CATEGORY 2
TYPE TIN BOX
DESIGNER/SUBMITTER 2 GRAPHIC DESIGN
YEAR 1997
COUNTRY DENMARK



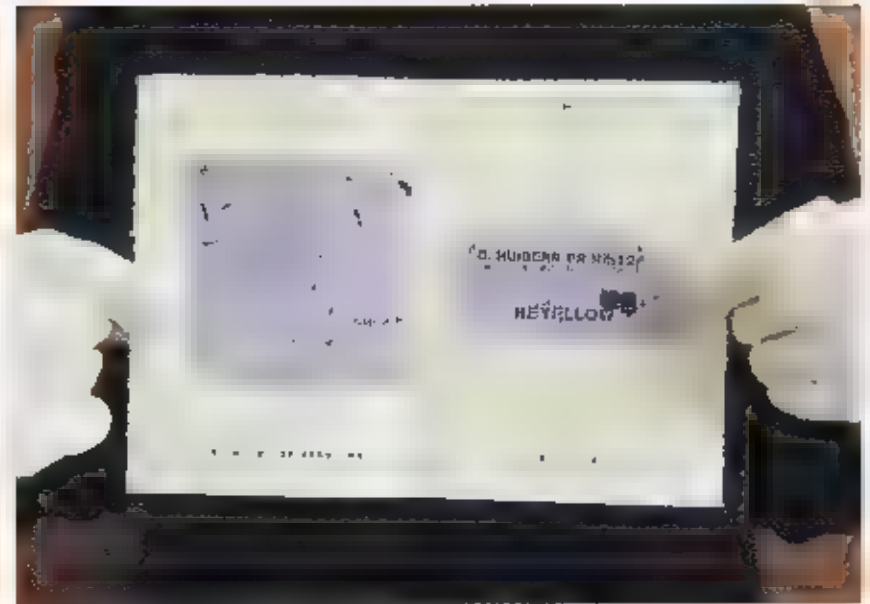
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CATEGORY N/A
TYPE LETTER CASE
DESIGNER/SUBMITTER SOMEONE FROM VENEZUELA
YEAR 1998
COUNTRY USA



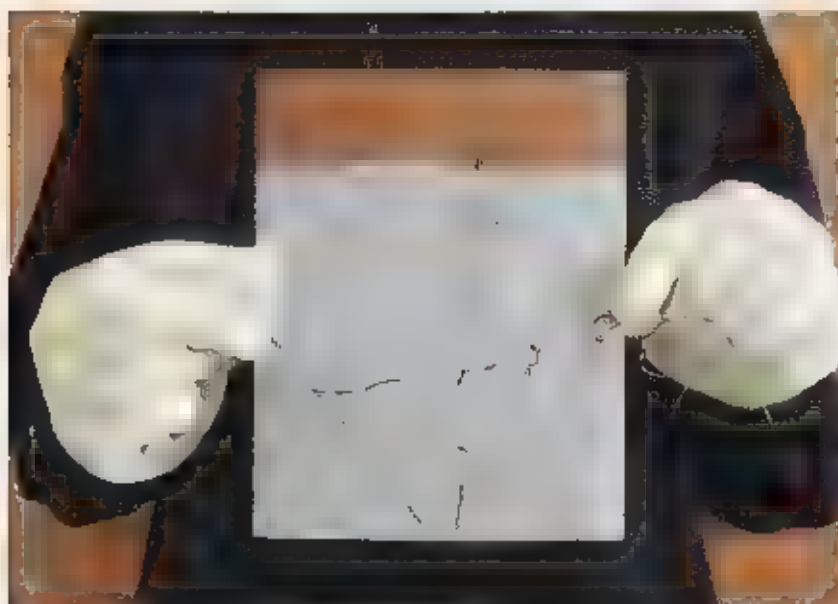
CATALOG NO 0193
CATEGORY 2/4
TYPE MAGAZINE
DESIGNER/SUBMITTER COMMUNICATION AND DESIGN DEPARTMENT AT THE ONTARIO COLLEGE OF ART
YEAR 1997
COUNTRY CANADA



CATALOG NO 0194
CATEGORY 2/4/5
TYPE BROCHURE
DESIGNER/SUBMITTER PIERRE BERNARD/DIRK BEHAGE/FOKKE DRAAIER
YEAR 1991
COUNTRY FRANCE



CATALOG NO 0195
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER ANNE[M E] VERHEECKE
YEAR 1990
COUNTRY NETHERLANDS



CATALOG NO 0196
CATEGORY 3
TYPE BOOK
DESIGNER/SUBMITTER ANTENNA/PAUL HARRIS
YEAR 1991
COUNTRY USA



CATALOG NO 0197
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER SUSANNA SHEPARD SHANNON
YEAR 1991
COUNTRY FRANCE



CATALOG NO 0198
CATEGORY 3
TYPE MAGAZINE
DESIGNER/SUBMITTER OXMOX
YEAR 1997
COUNTRY USA

THE LAST WAVE

TRAVELING COLLECTION

BATCH 22



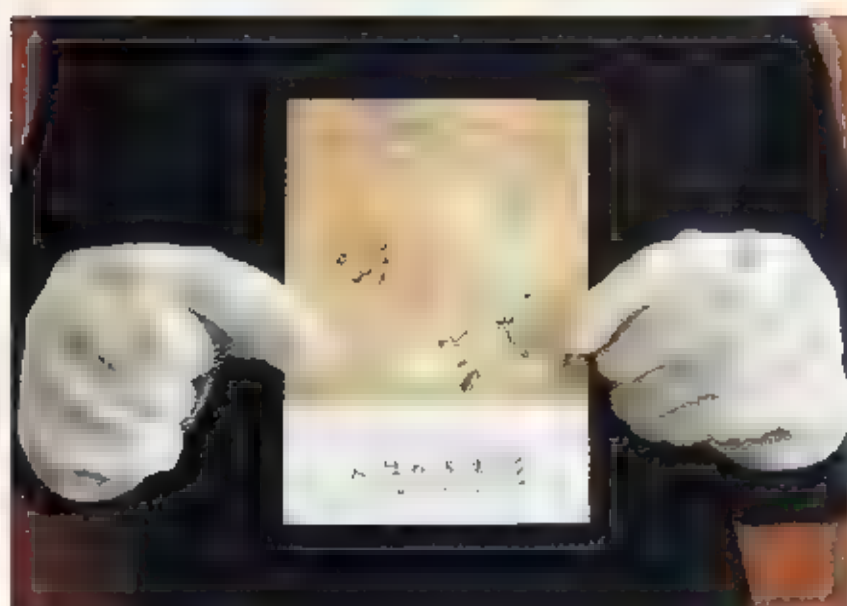
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DESIGNER/SUBMITTER THOMAS HIRSCHHORN
YEAR 1990
COUNTRY FRANCE



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CATEGORY 2/6
TYPE BOOK
DESIGNER/SUBMITTER ERK SPIEKERMANN
YEAR 1987
COUNTRY GERMANY



CATALOG NO 0201
CATEGORY 2/3
TYPE MAGAZINE
DESIGNER/SUBMITTER PRABDA ANTONIO SERNA
YEAR 1992
COUNTRY USA



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TYPE POST CARD
DESIGNER/SUBMITTER H ROSKE JEND
YEAR 1989
COUNTRY JAPAN



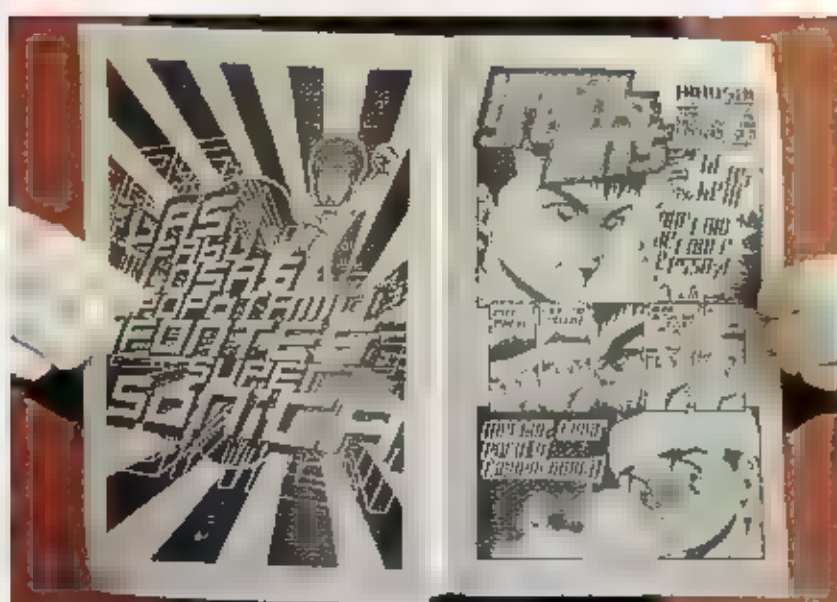
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DESIGNER/SUBMITTER ROBERT H LAIRER BAUD
YEAR 1991
COUNTRY ENGLAND



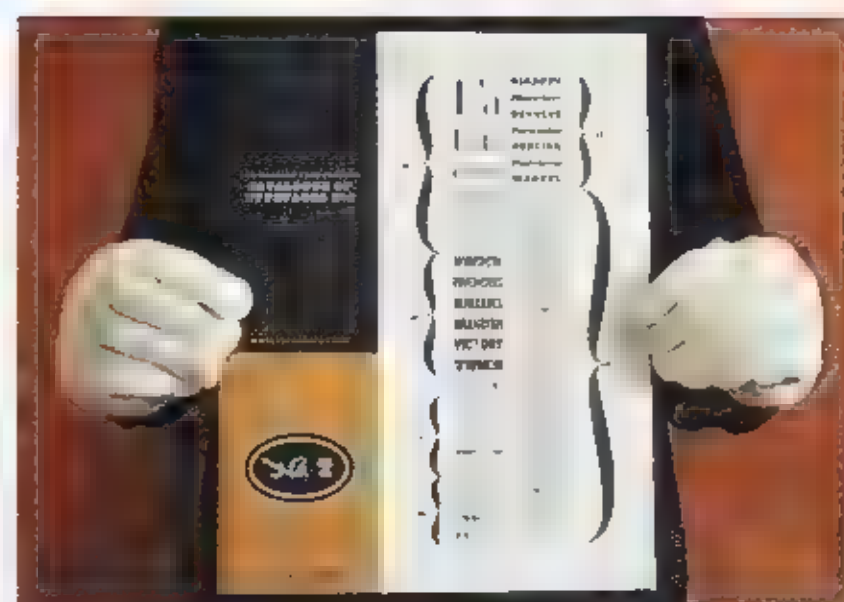
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TYPE MAGAZINE
DESIGNER/SUBMITTER MADAM X
YEAR 1991
COUNTRY USA



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TYPE BROCHURE
DESIGNER/SUBMITTER NANCY BONNELL KANGAS
YEAR 1992
COUNTRY USA



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TYPE CATALOG
DESIGNER/SUBMITTER T POPOTAMO
YEAR 1999
COUNTRY BRASIL

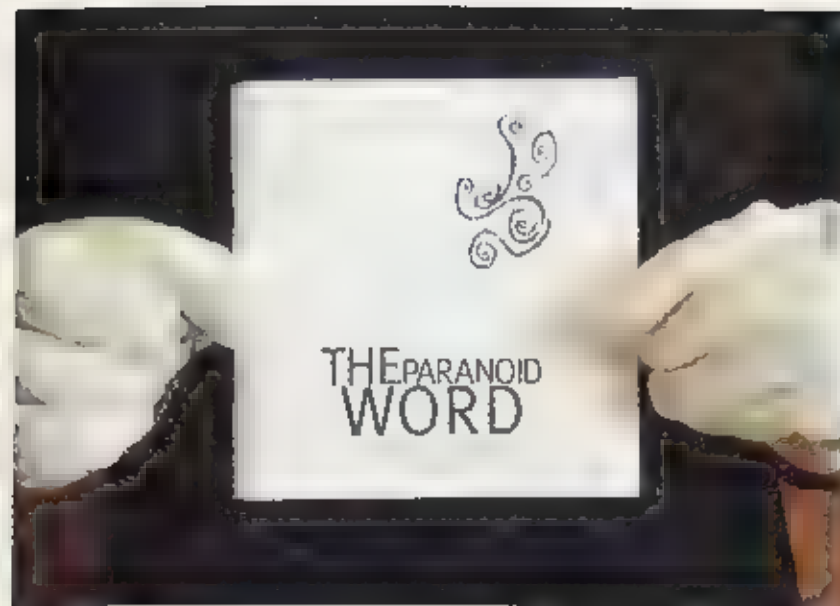


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TYPE CATALOG
DESIGNER/SUBMITTER JONATHAN HOFELER
YEAR 1999
COUNTRY USA

THE LAST WAVE

TRAVELING COLLECTION

BATCH 23



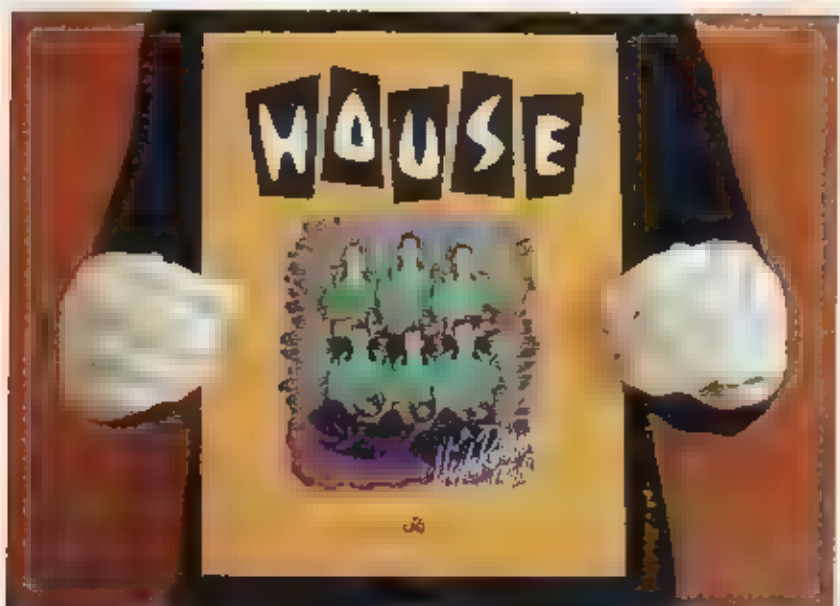
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DESIGNER/SUBMITTER SCOTTE SMITH
YEAR 1997
COUNTRY USA



CATALOG NO. 0209
CATEGORY 3/5
TYPE BROCHURE
DESIGNER/SUBMITTER HOUSE INDUSTRIES/COOP
YEAR 1997
COUNTRY USA



CATALOG NO. 0210
CATEGORY 2
TYPE CATALOG
DESIGNER/SUBMITTER PATRICK LINDSAY
YEAR 1996
COUNTRY FRANCE



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TYPE CATALOG
DESIGNER/SUBMITTER HOUSE INDUSTRIES
YEAR 1999
COUNTRY USA



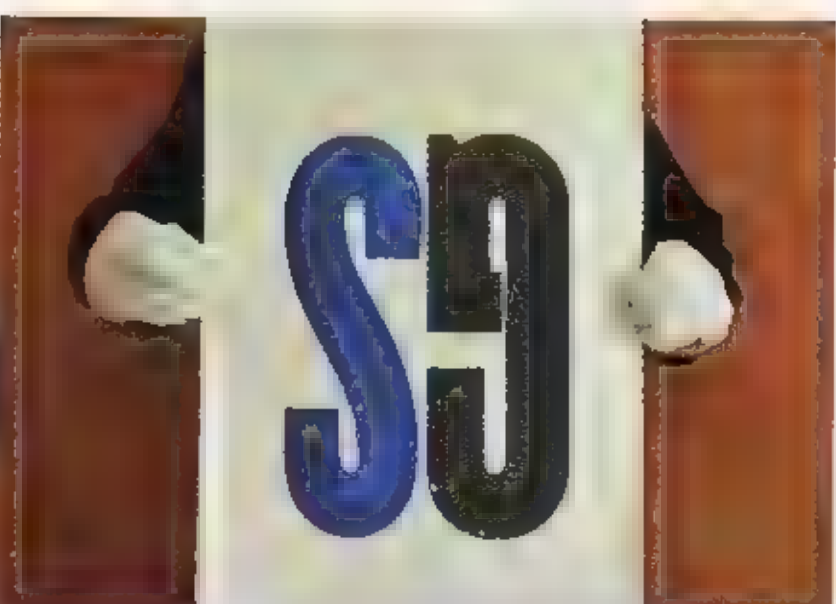
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DESIGNER/SUBMITTER NAME
YEAR 1999
COUNTRY USA



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CATEGORY 3/6
TYPE MAGAZINE
DESIGNER/SUBMITTER S. HESSLER
YEAR 1998
COUNTRY USA



CATALOG NO. 0214
CATEGORY 5/6
TYPE CATALOG
DESIGNER/SUBMITTER MARC NAGTZAAM
YEAR 1975
COUNTRY NETHERLANDS



CATALOG NO. 0215
CATEGORY 6
TYPE PRINT
DESIGNER/SUBMITTER JACK STALFFACHER
YEAR 1998
COUNTRY USA



CATALOG NO. 0216
CATEGORY 2/3/4
TYPE T-SHIRT
DESIGNER/SUBMITTER DESIGNERS REPUBLIC
YEAR 1997
COUNTRY ENGLAND

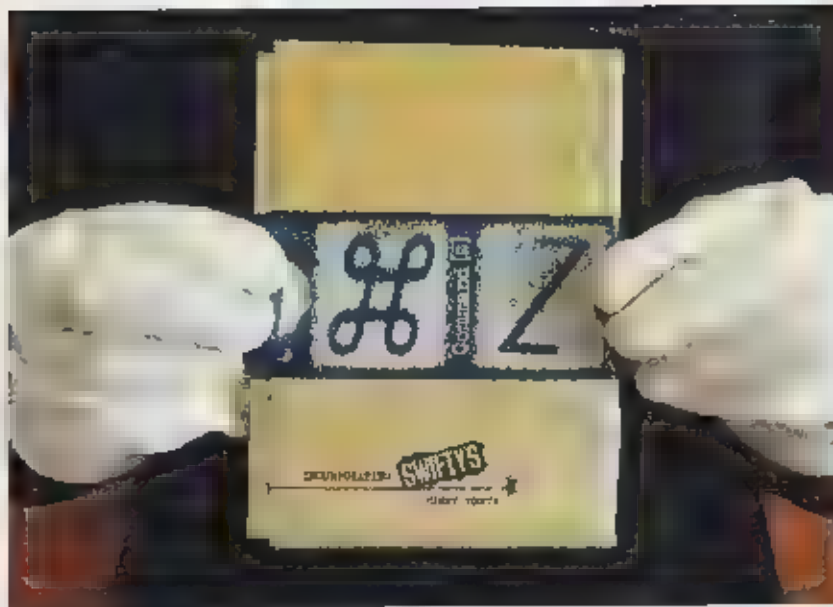
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TRAVELING COLLECTION

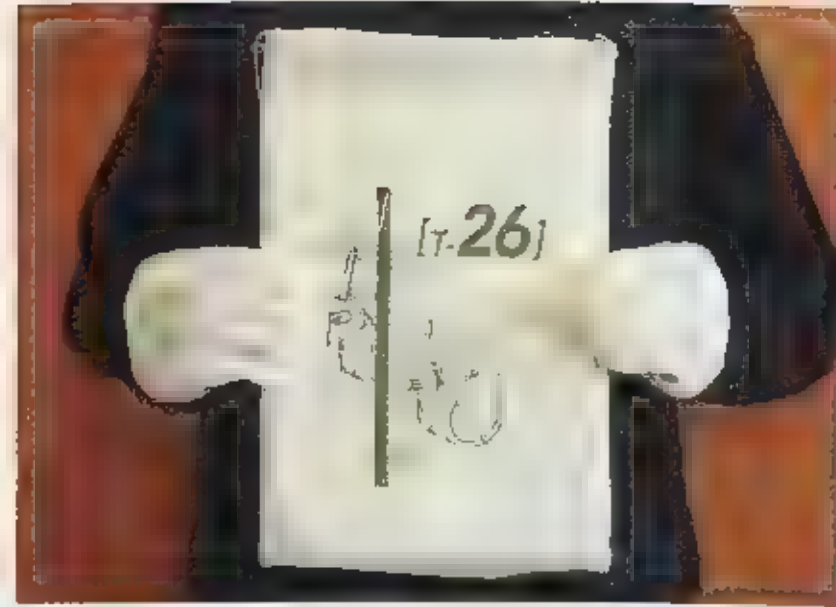
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CATEGORY 2 3
TYPE CATALOG
DESIGNER/SUBMITTER TYPE D TONES
YEAR 1996
COUNTRY SPAIN



CATALOG NO 0218
CATEGORY 3
TYPE CATALOG
DESIGNER/SUBMITTER IAN SWIFT
YEAR 1995
COUNTRY ENGLAND



CATALOG NO 0219
CATEGORY 3 4
TYPE CATALOG
DESIGNER/SUBMITTER T 26
YEAR 1995
COUNTRY JSA



CATALOG NO 0220
CATEGORY 4 6
TYPE CATALOG
DESIGNER/SUBMITTER TH RST
YEAR 1996
COUNTRY USA



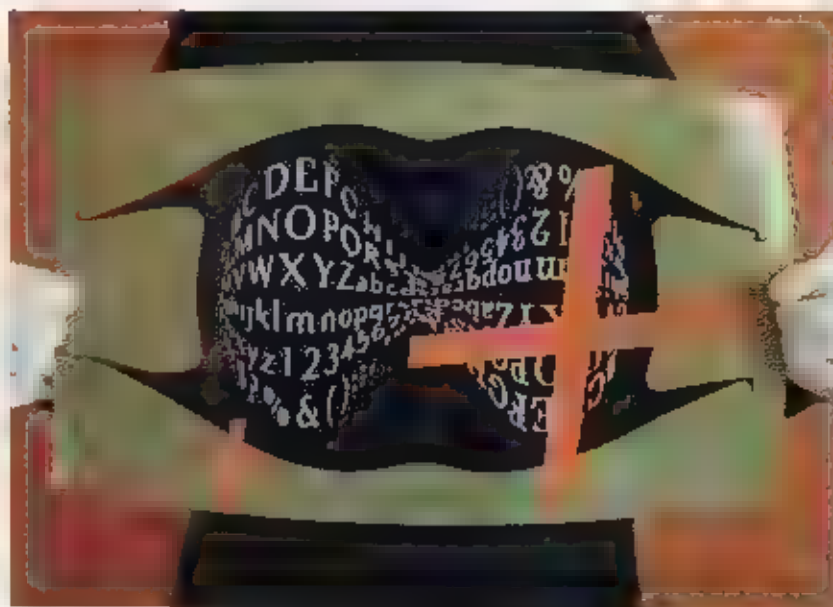
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TYPE CATALOG
DESIGNER/SUBMITTER MAR ACHI
YEAR 1996
COUNTRY PORTUGAL



CATALOG NO 0222
CATEGORY 3 4
TYPE POSTER (DETAIL)
DESIGNER/SUBMITTER FABRIZIO SCH AVI
YEAR 1994
COUNTRY GERMANY/JSA



CATALOG NO 0223
CATEGORY 4/5 6
TYPE CATALOG
DESIGNER/SUBMITTER JONATHAN HOEFER
YEAR 1997
COUNTRY USA



CATALOG NO 0224
CATEGORY 4 5
TYPE POSTER
DESIGNER/SUBMITTER DE WITY ANTHONY, INCORPORATED
YEAR 1997
COUNTRY USA



CATALOG NO 0225
CATEGORY 3/6
TYPE TRAY
DESIGNER/SUBMITTER MISS ON HALL DESIGN
YEAR 1997
COUNTRY NEW ZEALAND

THE LAST WAVE

TRAVELING COLLECTION

BATCH 25



CATALOG NO. 0226
CATEGORY 3/5
TYPE CATALOG
DESIGNER/SUBMITTER BRUCE LICHER
YEAR 1990
COUNTRY USA



CATALOG NO. 0227
CATEGORY 3
TYPE CATALOG
DESIGNER/SUBMITTER BEAUFONTS
YEAR 1996
COUNTRY ENGLAND



CATALOG NO. 0228
CATEGORY 4/2
TYPE CALENDAR
DESIGNER/SUBMITTER 4 TAX 5
YEAR 1997
COUNTRY FRANCE



CATALOG NO. 0229
CATEGORY 1/3
TYPE ENVELOPE
DESIGNER/SUBMITTER LACTUS
YEAR 1992
COUNTRY ENGLAND



CATALOG NO. 0230
CATEGORY 2/3/4/6
TYPE BOOK
DESIGNER/SUBMITTER HANS-RUDOLF LUTZ
YEAR 1990
COUNTRY SWITZERLAND



CATALOG NO. 0231
CATEGORY 2/4/6
TYPE BOOK
DESIGNER/SUBMITTER MEVIS & VAN DEURSEN/JANET ABRAMS
YEAR 1999
COUNTRY NETHERLANDS



CATALOG NO. 0232
CATEGORY 2
TYPE CATALOG
DESIGNER/SUBMITTER FABRICA/GIORGIO CAMUFFO
YEAR 1998
COUNTRY ITALY



CATALOG NO. 0233
CATEGORY 3/4
TYPE MAGAZINE
DESIGNER/SUBMITTER THE CASEROOM PRESS
YEAR 1997
COUNTRY SCOTLAND

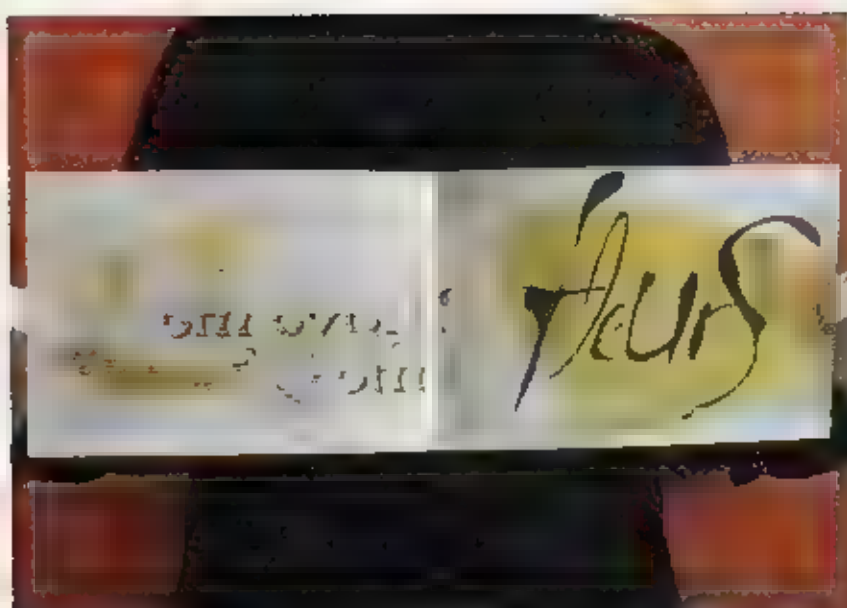


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DESIGNER/SUBMITTER BRAD FREEMAN
YEAR 2000
COUNTRY USA

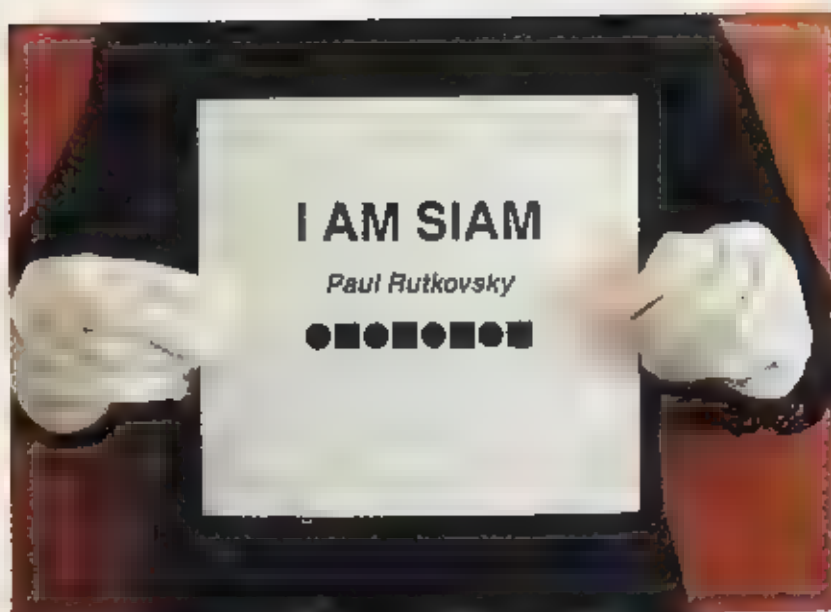
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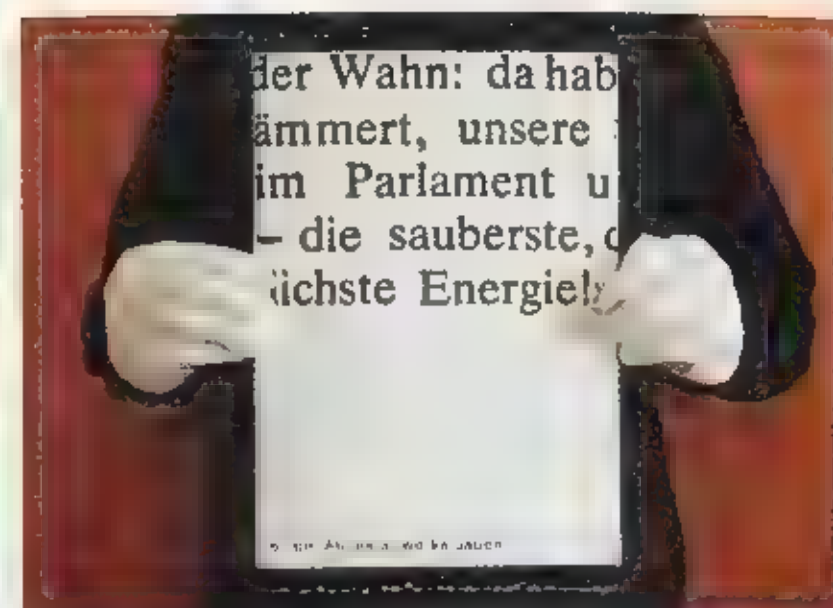
BATCH 26



CATALOG NO. 0235
CATEGORY 1/3
TYPE CATALOG
DESIGNER/SUBMITTER FRANK FORD/TH RSTYPE
YEAR 1997
COUNTRY USA



CATALOG NO. 0236
CATEGORY 2
TYPE BOOK
DESIGNER/SUBMITTER PAUL RUTKOVSKY
YEAR 1984
COUNTRY USA



CATALOG NO. 0237
CATEGORY 2/3
TYPE BOOK
DESIGNER/SUBMITTER ANDREA STUTZER
YEAR 1988
COUNTRY SWITZERLAND



CATALOG NO. 0238
CATEGORY 1/4
TYPE CATALOG
DESIGNER/SUBMITTER ACADEMIE ST. JOOST, BREDA
YEAR 1997
COUNTRY NETHERLANDS



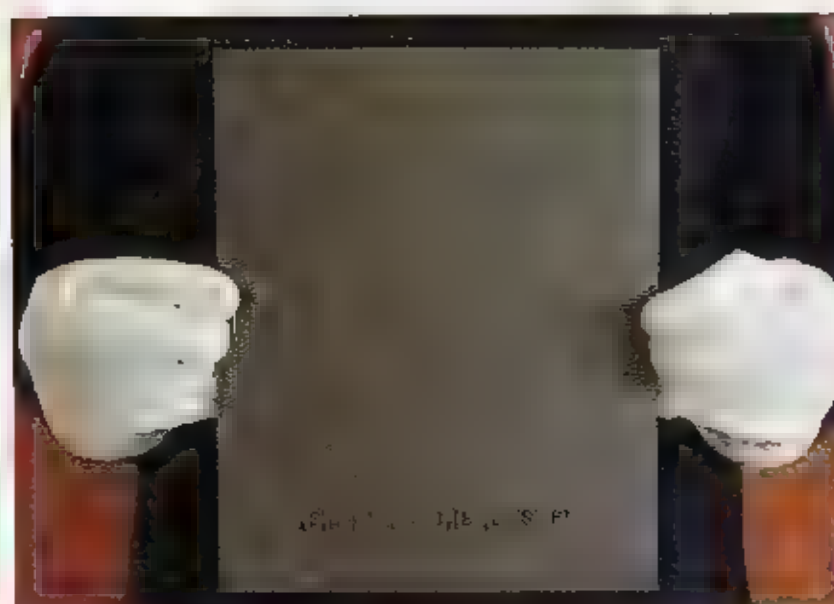
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TYPE NOTEBOOK
DESIGNER/SUBMITTER JOHNSON & WOLVERTON
YEAR 1999
COUNTRY USA



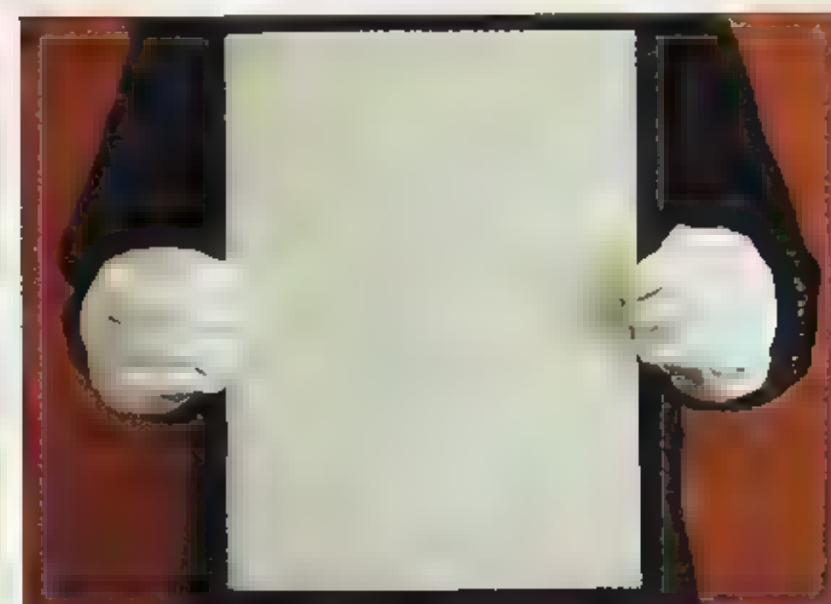
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TYPE VIDEO
DESIGNER/SUBMITTER RICK VALCENTI
YEAR 1999
COUNTRY USA



CATALOG NO. 0241
CATEGORY 3
TYPE BOOK
DESIGNER/SUBMITTER JOHANNA DRUCKER
YEAR 1983
COUNTRY USA



CATALOG NO. 0242
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TYPE MAGAZINE
DESIGNER/SUBMITTER T.P. ALPERE
YEAR 1997
COUNTRY USA

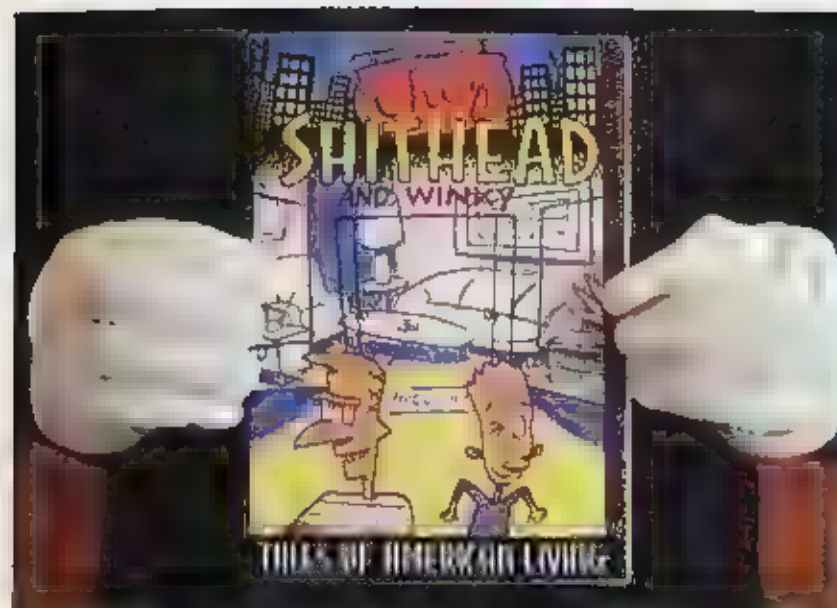


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TYPE BOOK
DESIGNER/SUBMITTER ANN GALLAGHER
YEAR 1988
COUNTRY ENGLAND

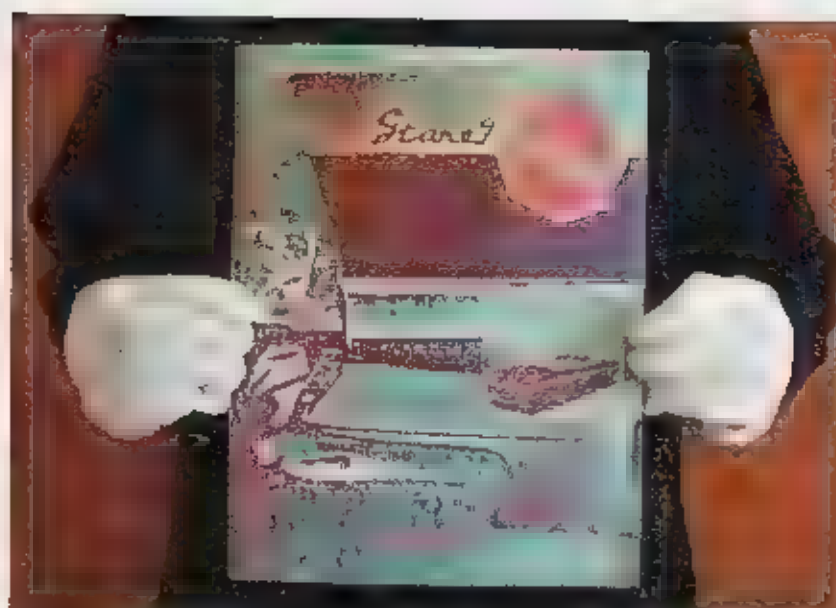
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TRAVELING COLLECTION

BATCH 27



CATALOG NO. 0244
CATEGORY 3
TYPE: MAGAZINE
DESIGNER/SUBMITTER ROBERT KOPECKY
YEAR: 1988
COUNTRY USA



CATALOG NO. 0245
CATEGORY 1/3
TYPE: MAGAZINE
DESIGNER/SUBMITTER BOOKSPACE/KEVIN RIORDAN
YEAR: 1983
COUNTRY USA



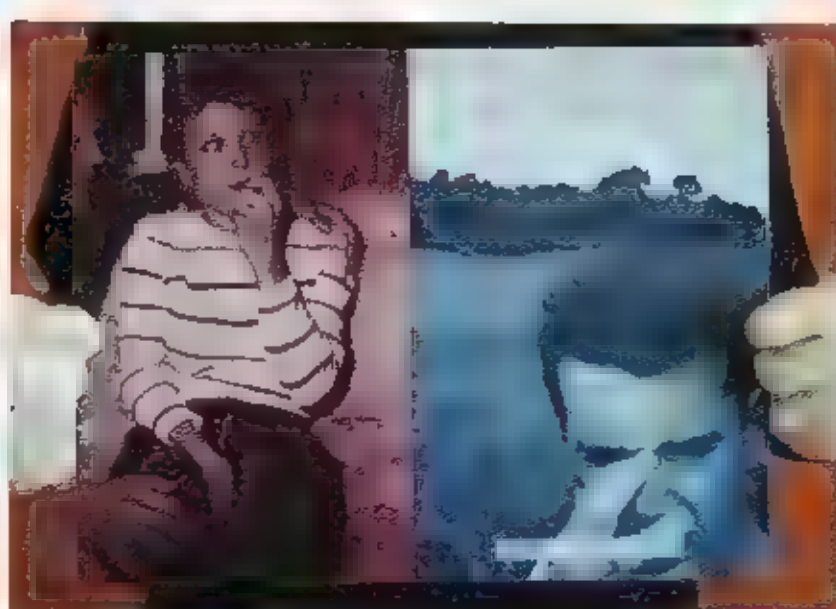
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TYPE: BOOK
DESIGNER/SUBMITTER JENIFER HARMS
YEAR: 1988
COUNTRY USA



CATALOG NO. 0247
CATEGORY 5/6
TYPE: POST CARD
DESIGNER/SUBMITTER MARIANNE/ROBERT/ILSE/VINCENT
YEAR: 2000
COUNTRY NETHERLANDS



CATALOG NO. 0248
CATEGORY 3
TYPE: MAGAZINE
DESIGNER/SUBMITTER PAUL BATLAN/BEN FRIDLANDER
YEAR: 1986
COUNTRY USA



CATALOG NO. 0249
CATEGORY 2
TYPE: BROCHURE
DESIGNER/SUBMITTER ROBERT WARHOVER
YEAR: 1983
COUNTRY USA



CATALOG NO. 0250
CATEGORY 3
TYPE: MAGAZINE
DESIGNER/SUBMITTER CLIFF BALDWIN
YEAR: 1986
COUNTRY USA



CATALOG NO. 0251
CATEGORY 3/4
TYPE: MAGAZINE
DESIGNER/SUBMITTER PIET SCHREUDERS
YEAR: 1979
COUNTRY NETHERLANDS



CATALOG NO. 0252
CATEGORY: 1/2/3/4/5/6
TYPE: CHRISTMAS GREETINGS
DESIGNER/SUBMITTER CARYN AONO/JEFFERY KEEDY
YEAR: 1999
COUNTRY USA

THE LAST WAVE

TRAVELING COLLECTION

BATCH: 28

SPRING 2000

PAGE / ISSUE

54

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AFTERWORD

JUST IN CASE YOU WERE FOOLED BY THE PREMISE OF THIS ISSUE, there was never any *Traveling Exhibition*. And nobody disappeared from our offices in Sacramento, at least not voluntarily. Even if you were fooled, that's no biggie, because an exhibition of this collection is not a bad idea, and perhaps some day we will organize one. And don't be alarmed by the taxonomical designations. We just wanted to present this work in a particular context, so we made one up, just like they do with real museum shows.

What this issue is really about, though, is you, and you know who you are. *Emigre* #54 is a big, heartfelt **THANK YOU** to those people who took the time, effort and expense to send us samples of their work over the past ten years or so. I always try to reply to people, to thank them for sending us their work, but it simply became impossible to write to everybody. There is just too much work submitted. So instead I created this opportunity to say that we received your work, we loved it, we were inspired by it, and filed it in our archives.

Of course this selection doesn't represent all the work we have received over the years, because sometimes we receive work we don't like. But don't let that discourage you. We thank you nonetheless. Perhaps you'll make it into our next "Last Wave" issue in the year 2010.

Regarding credits: We understand that many of these works were collaborative efforts, and we apologize for not being able to credit all the appropriate parties involved in the creation of each piece. It would have been impossible for us to locate all sources, as many pieces were published years ago and carried no return addresses (or the envelopes that may have contained addresses were long since discarded). So we kept it simple, and credited the person who submitted the piece, which in most cases was also the designer. Please believe me that this issue was produced with the most honorable of intentions. At the very least, publishing these pieces acknowledges that we received your work and that we admired it enough to make it part of our archive. At the very best we credited the right person and we made you happy for including your design.

Regarding production: No interns or wage slaves were used during the production of this issue. Everything here was painstakingly compiled and photographed by me, the editor, using a hand-held digital camera. And it wasn't just the camera that was hand-held. This would not have been possible without the help of my lovely wife Zuzana, who functioned as the hand and midriff model and who patiently presented every piece to the camera. All credits were compiled and typed in by me, as well (it was a bear of a job), so any misspellings can be blamed on me.

Also, a special thanks goes out to John McVey for writing the taxonomy, and to Kenneth FitzGerald for coming through with a great story following an impossible brief and for lending me his journals.

Regarding the typeface: To further show you how much we appreciate this work, we designed a brand new typeface specifically for this issue. It was designed by Zuzana Licko and is called "Solex." It was named after a little French moped that had an engine positioned right on top of the front wheel. My dad used one in the 60s to ride to work. Like my dad, and like the moped, this Solex font is a hard working, no nonsense, blue collar type. It'll get the job done no matter what the circumstances. **RVOL**



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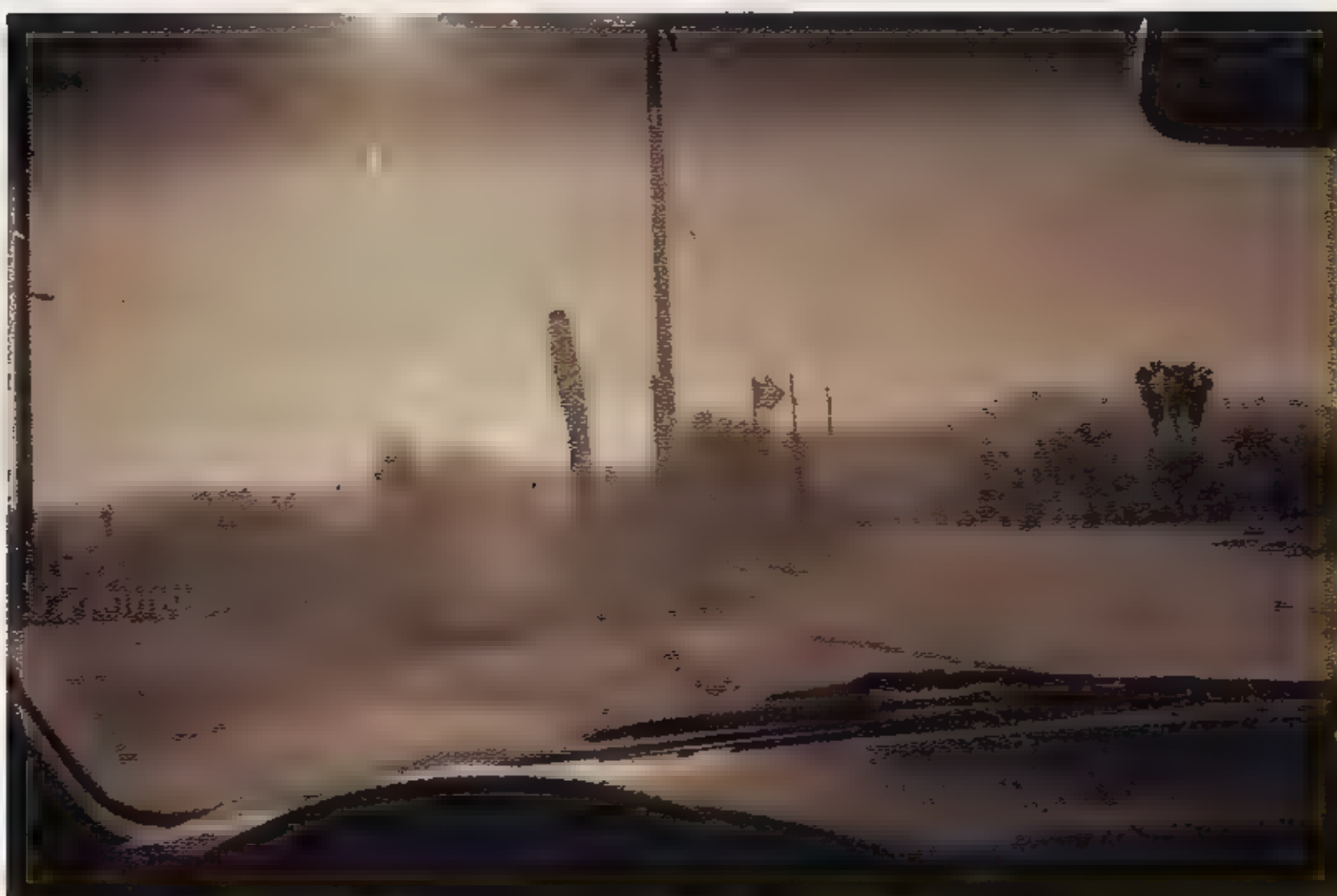




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Lessons in Urban Education

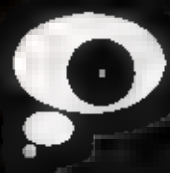
This is the original project that formed the basis for the visual essay created by Swallow Press (x2) for Emigre (x2).

Using the streets and sidewalks of Portland as their stage, the team Swallow Press (x2) strives to challenge traditional notions of art, ownership and authorship in the public sphere. Lessons In Urban Education, presented during the fall of 1999, was a city-wide campaign consisting of posters containing non-linear images and text meant to inject art into the everyday. 2000 posters were stapled to telephone poles and wild posted throughout the Portland Metropolitan area encouraging viewers to play an active role in interpreting, decoding and understanding the work. Today, they present a limited number of posters remain and are available for purchase through Emigre.

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NEW LEAF
PAPER

60

Dear Emigre,

Topher Sinkinson and Kristan Kennedy of Swallow Press are true geniuses. Their connections between the written word and pictures of thought make me happy I can see and read. As said in their manifesto: "Keep Moving. Don't ever stop looking." True genius for designers in this new "millennium"

JOSEPH PEILA,
BURLINGTON, VERMONT

Dear Emigre,

Congratulations to you for presenting Jelly Helm's essay, "Saving Advertising," in your magazine (*Emigre*, No. 53), and to Mr. Helm for writing it. The article served to inspire me more than anything has in recent memory.

People understand and respond to the media (to advertising) more than anything else today; it is what is most accessible to the masses, unlike Mr. Helm's wonderful essay.

I believe that individuals within our industry *will* be the ones to lead the "revolution"; it is our responsibility. As Mr. Helm writes: "According to anthropologists, in primitive cultures and ancient tribes, it was the creative people, the men and women who saw visions and could create artistic objects, who served as the conscience of the community."

I have already seen (your magazine being one example) a movement towards this. Some key figures in the advertising industry seem to be using their publications as a forum to proliferate the message that we need to be more responsible with the power we have as creatives and directors in the media.

If the media has the power to make poor urban kids and CEOs alike feel as if they need to have *things* to be somebody, then the media has the power to reverse this.

Escore runs ads that show kids excited about learning, demonstrating that it can be "cool" to be the smartest kid on the block. Change will happen with time, patience, faith and perseverance.

Sometimes it gets very frustrating going against the large percentage of our society who agree that its current attributes of materialism, greed, envy, etc. are wrong, but who feel powerless to do anything about it themselves.

Popular quotes from some of my peers are: "People don't want to change!"; "What can you do about it?"; "Why bother?"; "You flaming idealist! Your standards are too high, you'll crash on the rocks of reality!"

Therefore, it is very refreshing to read an article demonstrating that others are working to make the advertising profession honorable, ethical, and socially responsible.

Thank you, thank you, a billion times.

Sincerest Regards,

MAR ANCKLIN,
WARRINGTON, VIRGINIA

Dear Emigre,

I just got my issue #53 in the mail and for the last 30 minutes of work time have gotten lost in the article "Saving Advertising." What an excellent article! But I must admit, openly, that I'm ashamed of my ignorance.

As an ad guy of 6 years (not to mention my consumption habits), I have often thought about the effects of my work on those who see it. But it remained as just that — thoughts. I would like to change that, and I am invigorated by my newfound ideas on what the future holds, although I also have to answer the questions posed to me by Jelly Helm relative to my industry and position within it.

Please let me know how I can begin to effect change in my world.

Gratefully,
CURT SMITH
INTERNET

Dear Emigre,

Your magazine is cool. Articles like Jesse Helm's "Saving Advertising" and Mike Davis's article on Las Vegas are really good to read. They are more down-to-earth (design-wise) and refreshing to read after a lot of the "graphic design vs. Graphic Design" intellectual discourse that was running in your magazine back when. But don't totally get rid of that stuff. I don't think enough designers read journals like *Zed*, *Visible Language*, or *Design Issues*. And I agree with the letter writer Tim Jester about showing those cool under-appreciated designers like Stephen Farrel and Peter Maybury. And please try to print more graduate design thesis projects like Martin Venezky's. Mix it up.

TLAN PHAN
INTERNET

Dear Emigre,

Without even finishing issue 53, I am logging on to applaud Jelly Helm's article, "Saving Advertising." I was moved by this thorough and thoughtful call to awareness.

The article intelligently asks all the tough questions, it challenges our comfortable complacency within a consumption-based system that is ultimately self-destructive. It offers examples of others learning to work within this new model, and asks us to accept a measure of responsibility for our own contribution.

Thanks for publishing this insightful and timely piece.

JANELLE PIERCE,
PORTLAND, OR

Dear Emigre,

Although I am not a graphic designer, I have been reading your magazine for a couple years after being introduced to it through my brother, David, who is a graphic/web designer. I have enjoyed many of your articles, but decided to write after reading Jelly Helm's article, "Saving Advertising," in issue #53.

I would like to thank Mr. Helm and *Emigre* for writing and printing this article. It amazes me how much junk advertising bombards me on a daily basis. Even the "divider bars" in the grocery checkout line have advertisements for the latest Warner Brothers sitcom on them! That's just shameful, and no one should be subjected to the type of invasive advertising that we are increasingly seeing.

I feel that it is crucial for most of us to rethink our jobs and goals in life, and to consider the long-term effects that nearly every decision we are faced with has on our peers, the generation to come and our environment. Graphic designers have a particularly strong role since their work is at the forefront of our lives, influencing us every day, in so many ways. However, it is up to all of us to be truly conscious in our actions and decision-making, regardless of our profession. Finding ways to change our jobs so that we are able to actually feel good about what we do is something everyone should be looking for.

Sincerely,
SUSAN TJFTS
SAN FRANCISCO, CA

Dear Emigre,

All I can say is thank you, thank you, thank you for the "Saving Advertising" article by Jelly Helm in Issue #53. This message comes none too soon, however. It has always pained me as an artist/designer to find myself so frequently involved in promoting a needless and artificial level of consumerism (not to mention the criminal waste in the "junk mail" catalog industry). I don't, at present, have a specific plan of action, but as far as I am concerned, the revolution has begun!

TED KILLIAN
MEDFORD, OR

Dear Emigre,

Jelly Helm articulates in his article what many of us in advertising have felt for years. We can do good things with our talents and we should yell as loud as we can at the bad choices our industry has made. To base every ad we do on personal self-definition is cultural suicide.

We are part of the problem and although it disturbs me, I've gotten through the gate of the corporate manipulators and they are now asking for my advice. Remember the line from *The Godfather*: "Keep your friends close and your enemies closer?"

We can effect change -- shame on us if we don't.

LOUIE MOSES,
PHOENIX, AZ

Dear Emigre,

I'm a designer from the province of Quebec, Canada. I'm writing in reaction to the article "Saving Advertising" and in regards to children-oriented advertising. One of the clients of the company I work for is the most important toy and

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children products manufacturer in the province. When we need to present one of its products, we need to focus our ads to target the parents instead of the children. That's because our regulations do not prevent the use of kids in publicity; they only prevent us from speaking to them as consumers.

I believe it would be the logical course of action for any consumer-oriented civilization to try to prevent any market or body to profit from the innocence of some of its elements if these have a potentially corrupting result. Kids shouldn't have to worry about what brand of basketball they use or which player signed it — they should only play with it. That way, parents get to choose what they will buy or what brand they will buy for their children.

Let the kids play, because consumerism and materialism will come soon enough. We shouldn't try to rush it even more.

MATHIEU LAFRANCE

SHERBROOKE, QUEBEC

Dear Emigre

Thank you for all the thought-provoking articles you publish in *Emigre*. The article "Saving Advertising" in issue #53 made me contribute the following thoughts.

It is relatively easy to create a code of ethics for the advertising industry based on all that is currently wrong with it. Applying this effectively is going to be a lot more difficult. If one agency, based on ethics, refuses to promote a product, there would be dozens of other hungry freelancers and agencies to take its place and grab the opportunity.

The owners of big business, like oil and banking, will not let anyone stand in their way of consumerism. They have huge vested interests in big media channels, print as well as TV, and are only concerned with maximizing shareholder profit. To them, business is about making a buck, not morals.

The problem of overconsumption in the USA is much deeper than people can see from within. The advertising agencies cannot even begin to make a small difference armed only with a code of ethics. The USA's consumer economy, as everyone knows, is pushed and controlled by big, global corporations. Their slogan is "Buy Something," as long as it uses oil or an oil by-product, promising it will make you feel better or more powerful.

This oil is finite. Therefore the current consumeristic capitalistic system is not sustainable. A way forward would obviously be to create an alternative sustainable economic system based on the responsible use of energy and the recyclability of all things produced.

To get to that point is going to be tough, because the current economic structure does not want to acknowledge, let alone practice, the idea of Full Accounting. We are all responsible for this earth. The damage caused to our environment by big business should be taken into account by the beancounters. At least then we will know what it really costs to produce a product.

Taxation on polluters and abusers of the environment should be implemented. The funds derived from this tax can be used to put the unemployed to work in clean up operations.

If big business won't cooperate, you can boycott their products, as people do in many countries around the world. You can use all your creative communication skills to pressure those who have big shareholdings in oil corporations and banks and ask them to dump their stocks and invest in green companies, such as solar or cold fusion development companies. In my country, organizations, as soon as they decided to work together, divested very fast and effectively to make a stand against Apartheid.

Last but not least, the creative directors on Madison Avenue can make a difference if they start looking at the world from a quality-of-life rather than a GNP perspective. They can also help break down the existentialist crisis the nation finds itself in that the agencies cultivated. They should consult Noam Chomsky or Hazel Henderson on what to do. Obtain some back issues of *The Journal of Humanistic Psychology*, *Future Research Quarterly* and *Worldwatch Institute of Washington*. They will have the shock of their lives when they read how far the economy is off the mark in terms of sustainability, and what staggering damage was caused to the ecology by their greedy habits. You need to get involved and do something that causes nothing short of a revolution or paradigm shift on all fronts. Build communities on the web promoting these ideas.

Liberate yourself.

JAN ERASMUS,

SOUTH AFRICA

Dear Emigre

If there was any worry that our vast design industry stockpiles of political naivete were dwindling, one need look no further than *Emigre* #53 for reassurance of their inexhaustible abundance. The feature article, "Saving Advertising," coupled with the continuing responses to "First Things First," stand as testimony to the ascendancy of over-simplification and the decline of nuance.

It is remarkable that design and advertising workers are so conflicted about the value of their work, so intent on the radical reformation of the professions they practice. Perhaps that deep dissatisfaction is a by-product of an education system that promises more than the industry can deliver. Perhaps that anxiety is the lingering effect of a variety of modern ideologies that suggested that designers were either artists, free of the chains of commerce, or agents of progressive social engineering. Whatever the root cause, the worrisome aspect is that we don't seem to be developing any useful theory to lead us through this maze. As a result we continue to get lite-radicalism, the kind dished out in your last issue.

"Saving Advertising" starts out earnestly enough, but in place of insights into the dilemmas facing advertising

designers, author Jelly Helm regurgitates well-worn platitudes and planet-saving programs, skillfully avoiding any original ideas. It's only after four pages of incisive insight — such as "I disagree with the critics who think that people in advertising are creeps..." or "Five of the people in my wedding party were people I met in the [advertising] business... including the woman in the white dress" — that Helm unveils the shattering conclusion of his research (set-off in italics for emphasis): "...the reason advertising is criticized [may be] *the role we play in helping create a consumer economy.*"

My God, stop the presses! Where has Helm been for the last two-hundred-plus years of critical discourse? Since Dr. Johnson first muttered "Promise, large promise, is the soul of an advertisement," library shelves have groaned under the weight of copious analysis from writers as diverse as Carlyle, Huxley, Russell, Barnes and Williams, all clamoring to excoriate the ad men of their time. Helm seems blissfully unaware of such precedent. His sense of wonder and injury is palpable.

Helm follows his stunning revelation with a radical methodology for spiritual resuscitation that can be summed up as follows: 1.) Promote good things, 2.) Don't promote bad things 3.) And for God's sake, protect the innocent children. But by the time he actually works his theory down to the level of individual action — the true test for any of these sanctimonious programs — all he can come up with is: "Talk about these things at work. Have a conversation with your boss. Talk with your friends. Start a discussion group."

While I rest easier knowing there are discussion groups breaking out in ad agencies worldwide, I am left with the sinking feeling that Helm's prescriptions won't get us very far. Helm inhabits a blissfully simple world. There's a bubble labeled *Capitalism*, a bubble labeled *Consumers*, a bubble labeled *Advertising* and clean, straight arrows connect them in orderly systems. There is no free will on planet Helm, no critical perception, no ambiguity. Consumers, especially angelic children, sit transfixed in front of televisions taking orders from the great advertising gods (of which, until his recent enlightenment, Helm was one.)

The point that seems to elude Helm is that it is impossible to separate good advertising from evil advertising. Changing the content of an advertisement may save the soul of the individual art director but will not change the function of advertising or its operational language. Helm tries to have it both ways; he wants to make advertising nicer without upsetting its profitability or the centrality of its role in consumer culture. But Helm's vision of nice advertising is a façade, the theoretical equivalent of tossing the tapestry over the dunghill.

Antonio Gramsci argued that the ideology of a dominant culture is incorporated in all discourse contained within it, including the discourse of resistance. Taken in this light, Helm's stand against *bad* advertising makes two inferences: 1.) Advertising can be sanitized, and 2.) Advertising actual-

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ly has the power he reports it to have, that it is an overwhelming force that must be checked. But rather than deconstruct the power underlying the advertising industry, Helman resistance simply builds the myths that advertising agencies want to build anyhow, i.e. it is both ethical and omnipotent. (Can you imagine agency heads around the world are crying out "Please jelly, don't tell them all how powerful and effective we are!")

In addition, for all Helm prances around capitalism and consumption, he is silent on the issue of privately owned and controlled mass media. Yet commercial mass media and advertising are inseparable, since *audience* is the product that advertisers buy from media outlets like television networks, newspapers and magazines. Ad campaigns are called "campaigns" for a reason; they are pitched political battles in a war for the hearts and minds of *consumers* - which is the current name for what we used to call *citizens*. And let's not forget, it's the multiplication of the media and the huge growth in media outlets - funded by advertising dollars applied to gain access to all those ripe markets - that creates the spiraling demand for all us graphic and advertising designers on both sides of the editorial/advertising divide.

All public speech is inherently political precisely because it is persuasive and designed to shape consciousness. That, after all, is the point of *mass media*. At the moment I live in a city full of art and architecture, most of which was crafted to market hardcore Catholic ideology. (The Vatican may have originated the cross-platform branding campaign.) The fact that it is persuasive doesn't necessarily condemn it. Advertising has a much more complex and integrated role in society than a simple equation of good *versus* evil. Like any language, it is a highly articulate and developed social construct. Audiences actually can enjoy advertisements, even manipulative ones, often finding them more entertaining than the surrounding content. And contrary to popular mythology, advertising is not an omnipotent force.

Advertising will always reflect all the contradictions already embraced in our culture. We have been willing to live with advertising to gain the advantages of an expansive mass media. But as a form of public speech, it is unreasonable to expect that advertising wouldn't be as diverse, and as often disagreeable, as public speech itself. As a political form, it will necessarily have its Pat Buchanans, its David Dukes, its Jesse Venturas mixed in with all the mainstream vanilla incarnations. And because advertising ultimately is about money, those with the most control the message.

Money, power and persuasion are inextricably linked. The only way to effectively transform advertising is to propose significant changes in the economic structure that supports it. For instance, public reclamation of media and a percentage of air time, public funding of election campaigns, free media space for non-commercial ventures,

collective creative consultation for under-served organizations, new forms of public education, etc. Without dramatic economic restructuring, plans like Helm's amount to nothing more than that program in New York City that funded cardboard murals of curtains and plants to be placed in the windows of abandoned buildings in the South Bronx.

Helm ends his plaint with the winsome question: "How many people reading this have the power to implement such a dramatic plan in an agency? Some of us do." Sorry to burst your bubble Helm, but actually you don't. And neither do a handful of sanctimonious designers passing manifestos from successful studios and insular academic offices to *enlightened* agencies. You may personally decide to live a pious life and organize discussion groups, but that will not change the functional capabilities of the medium you attempt to manipulate, and from which you simultaneously benefit.

My problem with all this piety-peddling, and this includes treatises like "First Things First," is that hand-wringing just won't produce results. Let's try an experiment. In every instance of these arguments, substitute the word *speech* for *advertising*. No one goes around claiming that everyone who speaks should only speak about good things. And no one blames language itself for the existence of hate speech, slurs, obscenity or insults. No one argues we should reform language because people use it to do bad things. Simple plans to make everyone start acting nice will never work. Imagine if all writers took a pledge to be meaningful or thoughtful or kind? Can you imagine a world where people only said nice things?

Obviously I can't.

MICHAEL ROCK
ROME ITALY

Dear Emigre

The arrogance of human design is to declare space as a human commodity.

NIAL SWEENEY,
ENGLAND

Dear Emigre

You guys rock. Thanks so much for doing cool stuff. You're a big inspiration to a lot of people. I just bought the Itchy Pet and Binary Race CDs. Love the feather surprise.

I recently came from the beautiful print world and took a dive at the web world. I truly love designing sites, but there will always be a strong love for the elegance of running your fingers along a good design.

Thanks again for the passion.

PAUL DROHAN,
SAN DIEGO CA

Dear Emigre,

What is up, *Emigre*? Issues of *Emigre* have been looking

the same for a loooooong time now! I think it is time to get some guest designers on some upcoming issues. You had the Designers Republic do some stuff years back, and that is possibly one of the most sought after and beautiful issues of *Emigre*'s history. Now we do not want to see designers we have all seen before. Lets get some fresh new talent like you did when opening your pages to DR. Come on boys, give the people what they want!

MIKE SPOLJARIĆ,
NEW YORK CITY, NY

Dear Emigre

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Triangulated by clubcards
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As target
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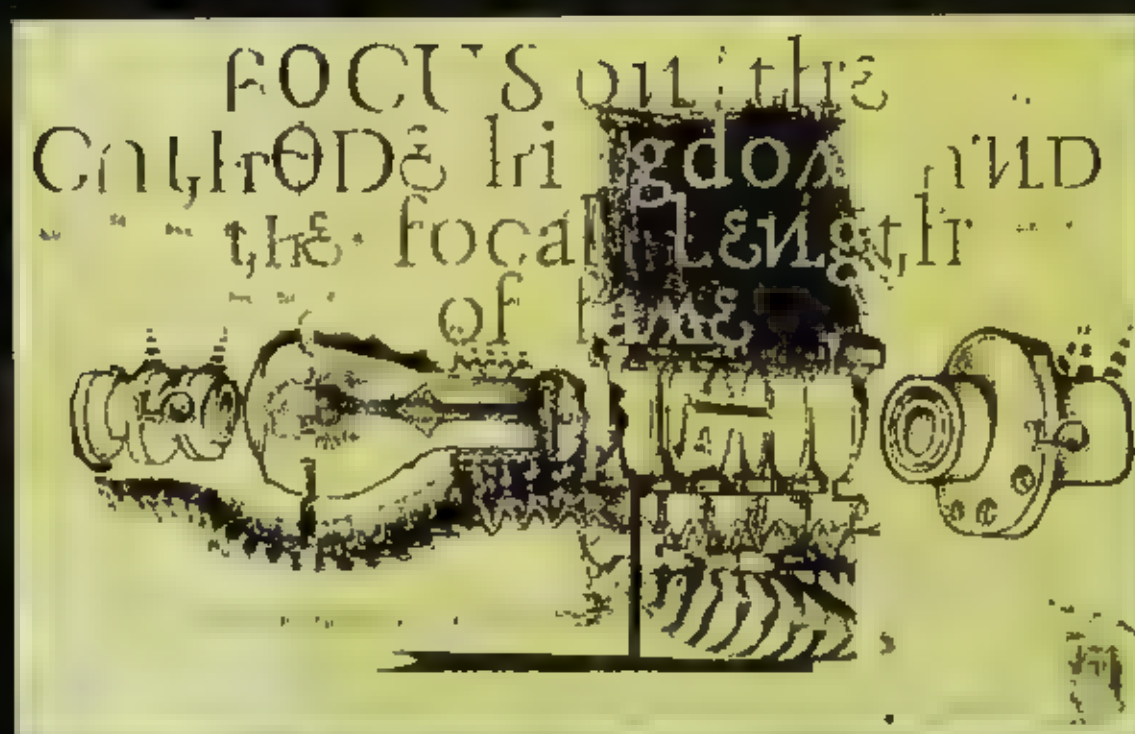
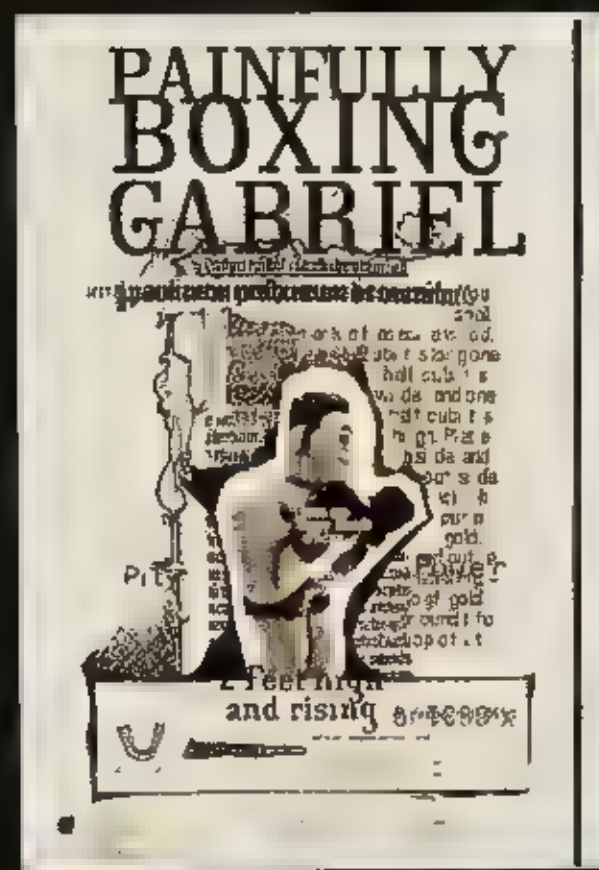
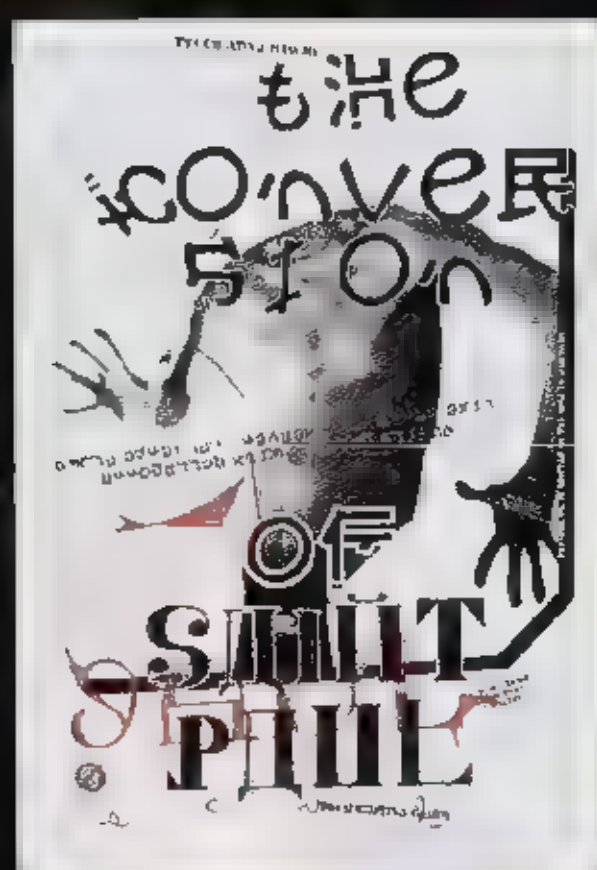
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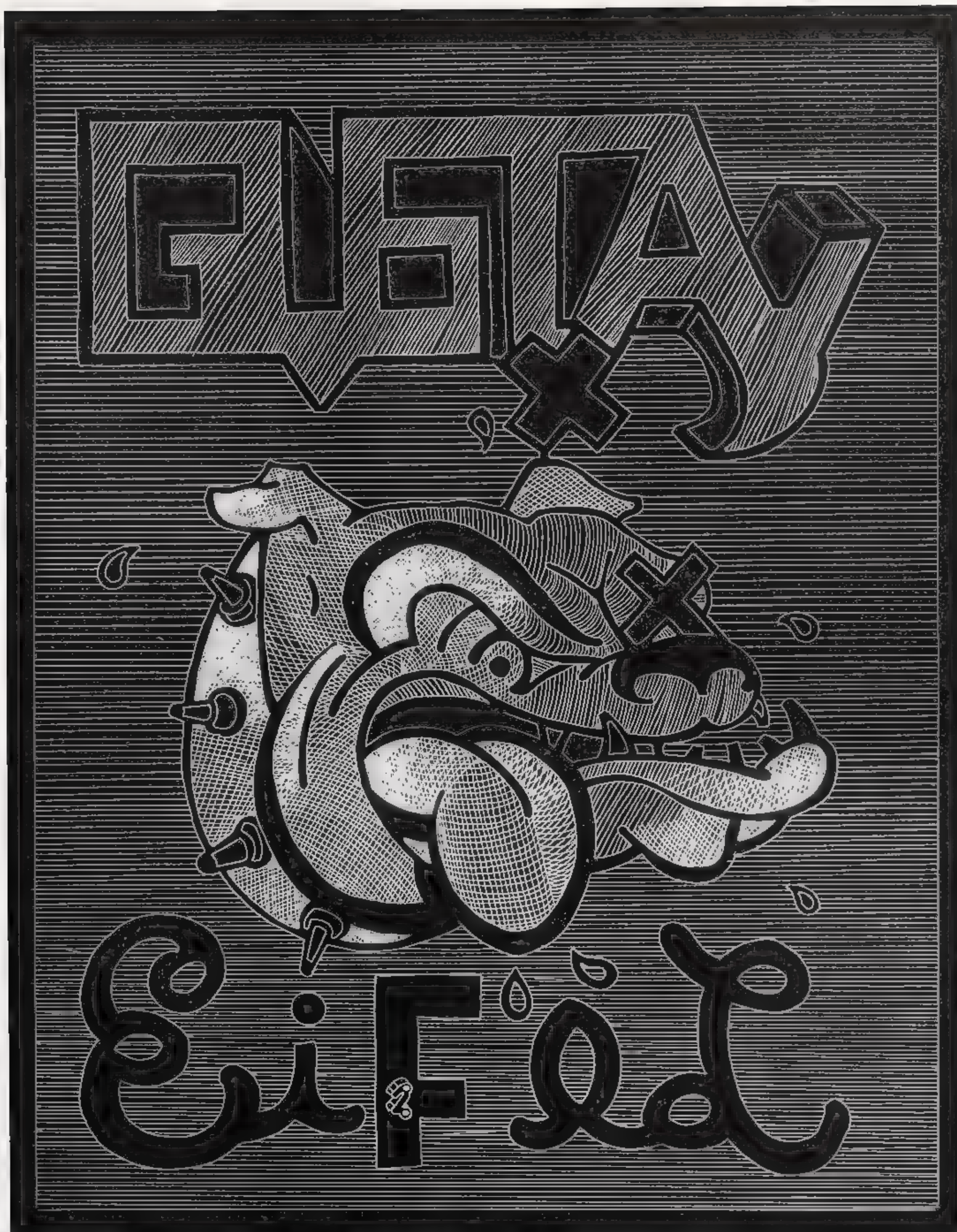
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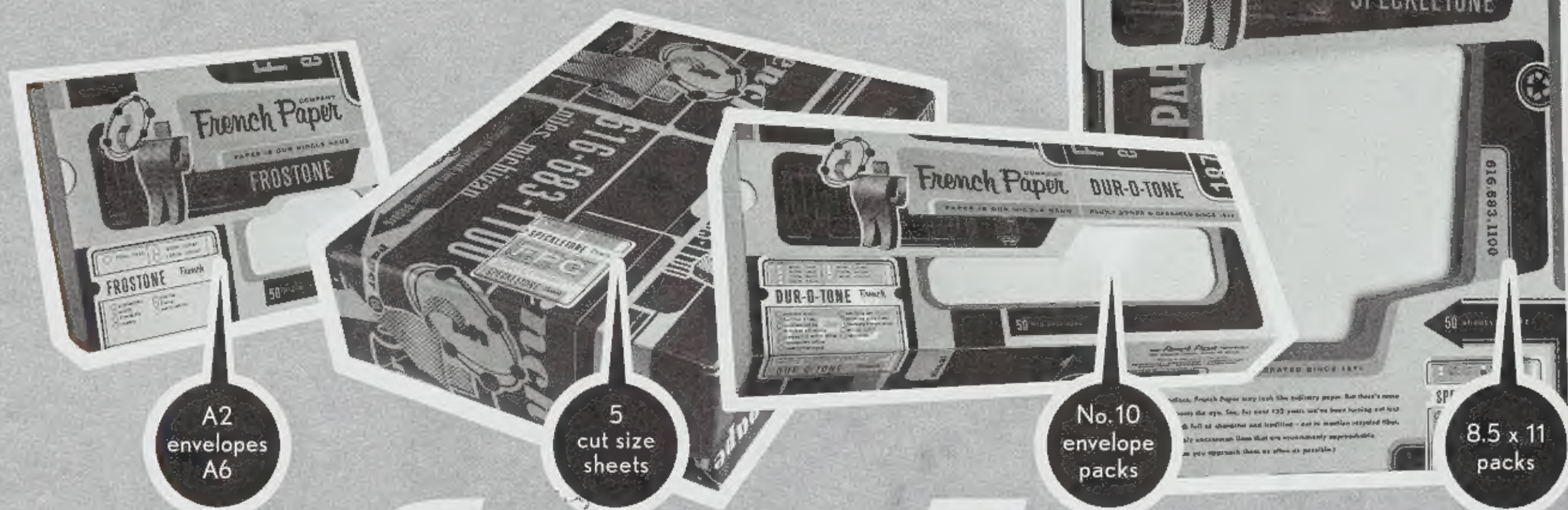
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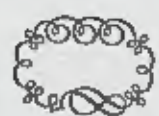
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